AVENGED SEVENFOLD

EXCLUSIVE! "THERE'S STILL A PIECE OF US MISSING"

KERRANG!

HIM

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PLUS

LACUNA COIL

THE MENZINGERS

FALL OUT BOY

PHILIP H. ANSELMO

"I HAVE LOVE IN MY HEART"

THE KERRANG! INTERVIEW

VS A4

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"TECHNOLOGY IS THE NEW RELIGION – AND IT'LL BITE YOU..."

DON BROCO

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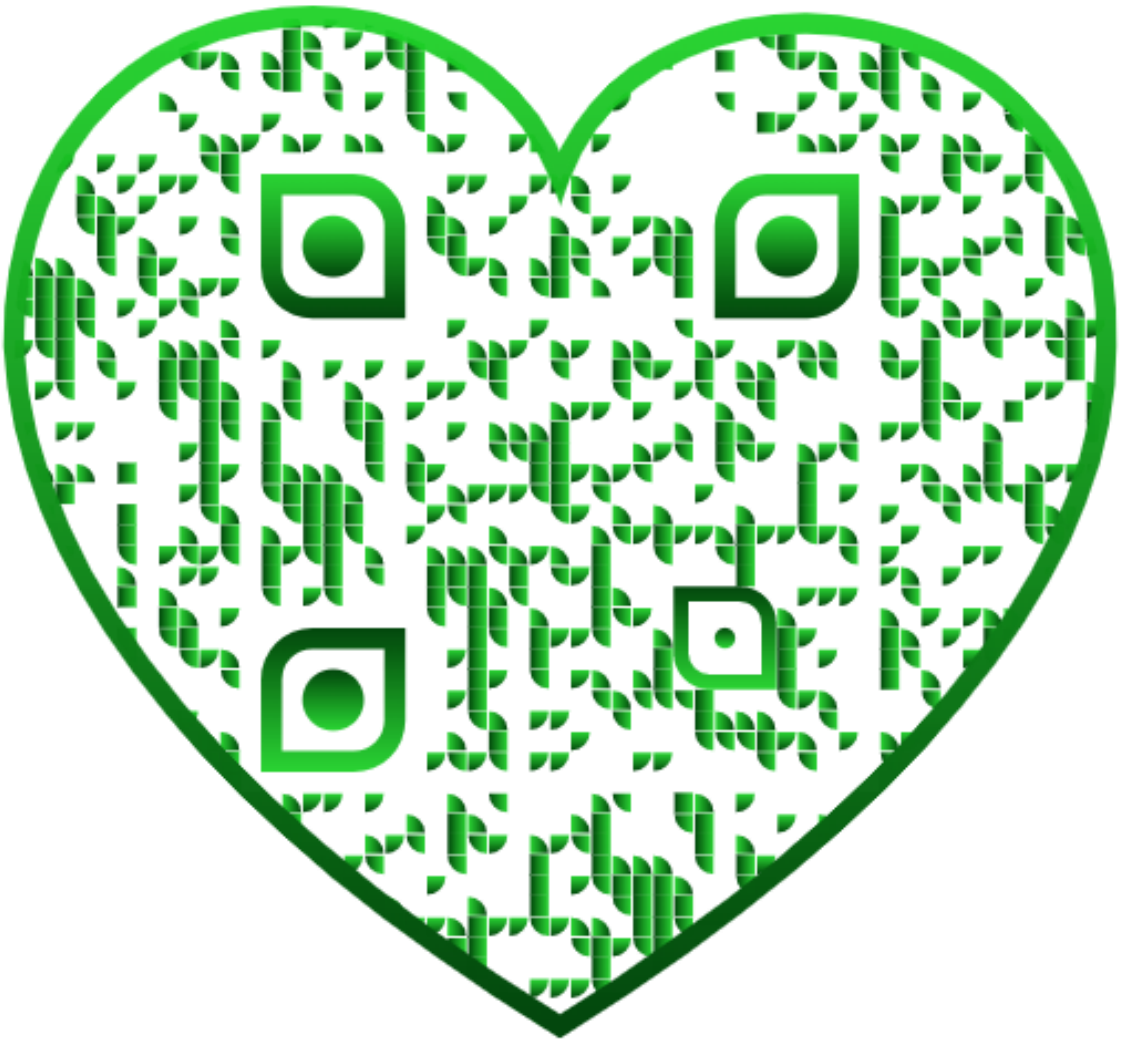

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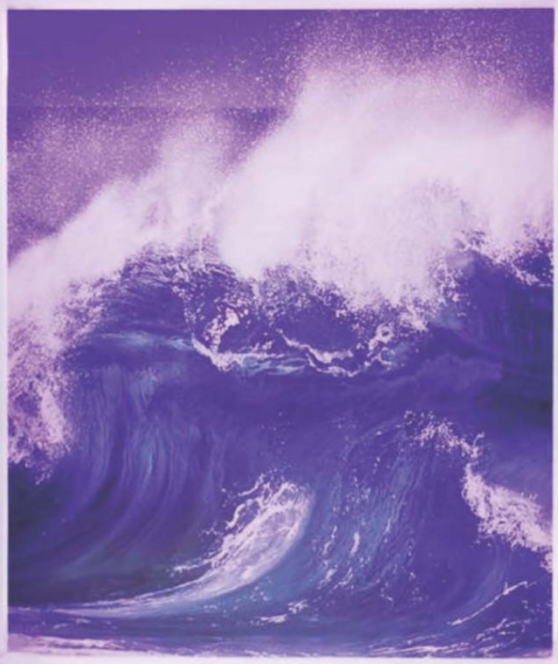

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CONTENTS

ISSUE 1707 FEB 03, 2018

OUR ROCK world is a broad church, and it's a privilege every week to put together an edition of Kerrang! that best reflects the varied tastes of the scene. It's what makes it exciting to compile a magazine featuring an undoubted British rock success story in Don Broco on the front cover, and then filling the accompanying pages with huge, exclusive interviews with transatlantic metal titans like Avenged Sevenfold and Philip H. Anselmo, emo legends Fall Out Boy, and pop-punks All Time Low. The corners of gothic metal and metalcore are represented by Lacuna Coil and Asking Alexandria, respectively; The Menzingers are punching for punk rock; and Enter Shikari… Well, Enter Shikari are representing their own planet entirely. But you get the point. Making this magazine for tastes as varied as those you all possess is a pleasure, and just goes to show that whatever you're into, we're all united by one thing: a love of music.

Enjoy the issue, and see you next week – and hell, have we got something to show you then…

SAM

NEWS

It sucks that we even have to write this, but **Slayer** prepare to say goodbye with a (rather long) farewell tour **(p4)**. After that, K! get the exclusive scoop on this year's **2000trees** headliners, as well as a bunch more ace bands being added to the bill. Is it summer yet **(p6)**?

FEATURES

ON THE COVER: Bedford chaps **Don Broco** return to the cover of Kerrang! ahead of the release of their Black Mirror-esque new album. And – spoiler alert – things get pretty deep **(p16)**… Elsewhere in the issue, **Avenged Sevenfold** pause to reflect on their 15-year-old breakthrough record, Waking The Fallen **(p24)**, while **Philip H. Anselmo** looks ahead to yet more crushingly-heavy music with **The Illegals** – and, naturally, the possibility of a **Pantera** reunion **(p36)**. On top of that, **Patrick Stump** talks us through the music that got the **Fall Out Boy** hero to where he is today **(p42)**.

POSTERS

ON THE COVER: We're not over the end of **HIM**. So here, have some snaps of **Ville Valo** and the gang **(p30)**.

LIVES

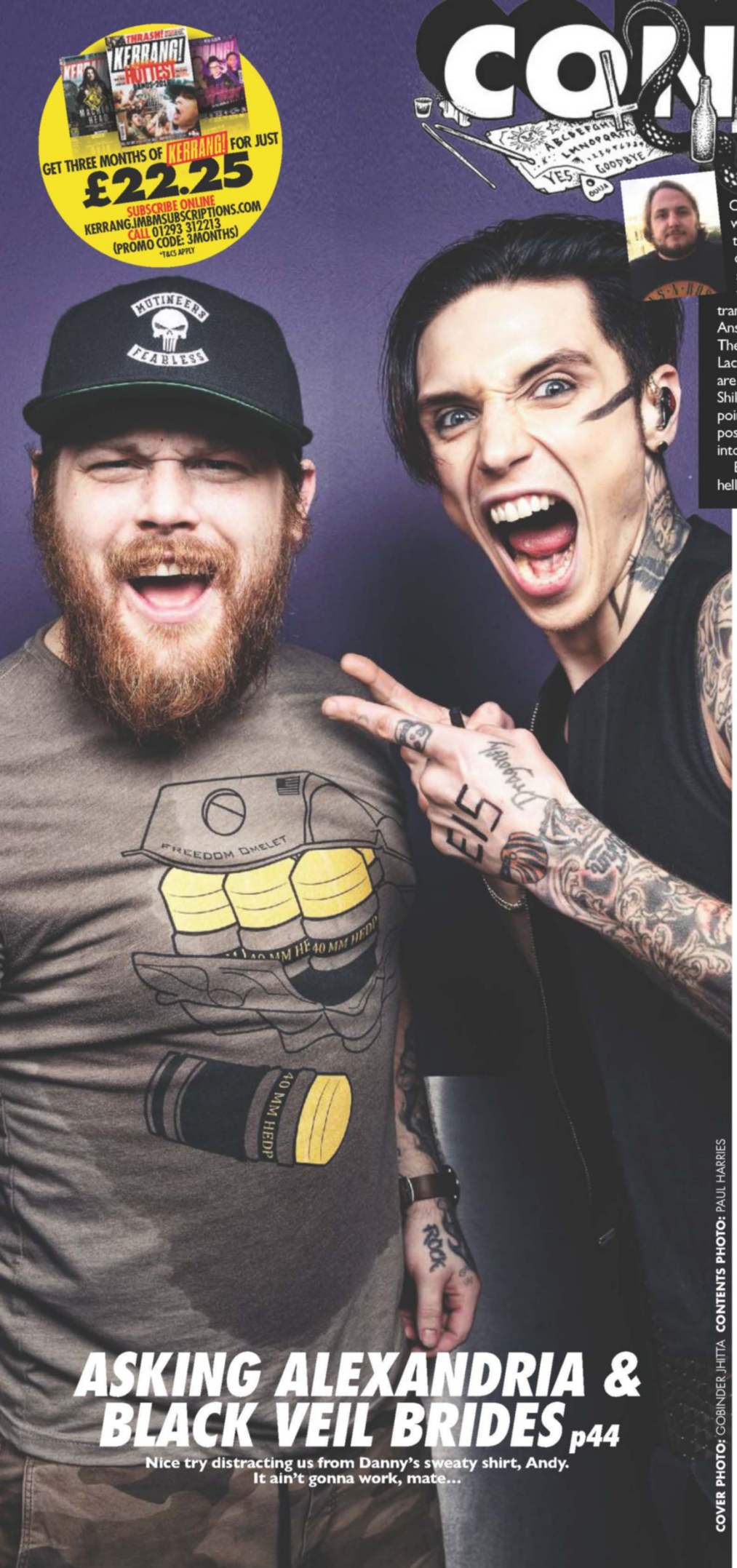
ON THE COVER: Asking Alexandria and **Black Veil Brides** kick off their year by tearing through the UK together **(p44)**, while **Lacuna Coil** celebrate 20 years as a band **(p48)**, and **36 Crazyfists** return for some mayhem-filled headline shows **(p49)**.

REVIEWS

Ah, that all-important second record. Have **Waterparks** made a good go of theirs? Well, yeah… duh **(p50)**.

GIGS

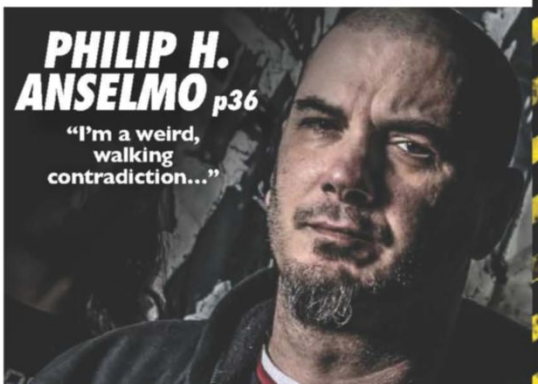
Marmozets prepare for war… or tour… we, um, can't quite work out which. Either way, they will probably rule **(p56)**.



ASKING ALEXANDRIA & BLACK VEIL BRIDES p44

Nice try distracting us from Danny's sweaty shirt, Andy. It ain't gonna work, mate...

COVER PHOTO: GOBINDER JHITTA CONTENTS PHOTO: PAUL HARRIES



PHILIP H. ANSELMO p36

"I'm a weird, walking contradiction..."

BIG PICTURE

REIGN OF DARKNESS

AND SO, metal prepares to say a final farewell to one of its most infamous and iconic names. Slayer have announced that, after 37 years at the forefront of thrash, they will be putting their guitars to rest following one final world tour, which kicks off on their U.S. home turf in May. The group – pictured here in 1985, with their original line-up of vocalist/bassist Tom Araya, drummer Dave Lombardo, and guitarists Jeff Hanneman and Kerry King – leave behind a game-changing catalogue of 12 brutal studio albums that ensures their reign will last longer even than the tinnitus they inflicted on audiences worldwide.

PHOTO: RETNA/PHOTOSHOT

WORDS: JAKE RICHARDSON **PHOTO:** CHRIS CASEY

Rou's lecture on vegetable patches was surprisingly lively

BIG STORY

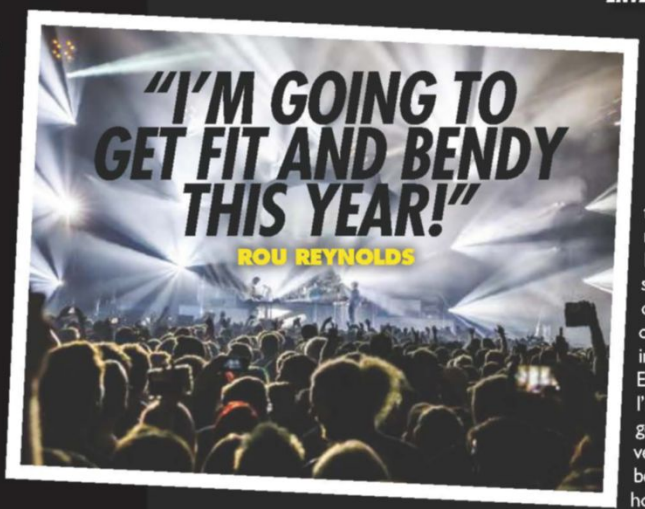
TAKE TO THE TREES!

BRITAIN'S COOLEST FESTIVAL HAS JUST GOTTEN EVEN MORE AWESOME WITH THE NEWS OF AN **ENTER SHIKARI** HEADLINE SLOT. **ROU REYNOLDS** LIFTS THE LID ON WHAT'S SET TO BE A **2000TREES** TO REMEMBER...

EXCITING NEWS, people! Following Sunday's announcement that At The Drive In will headline the Thursday night of this year's 2000trees Festival, Kerrang! can now exclusively reveal the next act that'll be topping the bill at Upcote Farm this summer: the mighty Enter Shikari!

But that's not all. The St Albans quartet will be joined across the weekend of July 12 – 14 by Black Foxxes, Boston Manor, Loathe, Conjurer, SHVPES, Chapter And Verse, Holding Absence and Holiday Oscar. And that's in addition to the previously announced Creeper, Arcane Roots, Basement, Touché Amoré, Hell Is For Heroes, Turbowolf and Gold Key! Talk about bloody brilliant, eh?

Having blown us away with their superb fifth album The Spark, and the spectacular live show that accompanies it, Shikari's 2000trees headline set – their debut appearance at the festival – promises to be something pretty special. In fact, we were so delighted at the news that we jumped on the phone to frontman Rou Reynolds – currently on tour with the band in the U.S. – and interrupted his post-gig hangover to talk about his expectations for 2000trees, his plans for the headline performance, and the current state of his beloved vegetable patch…



HEY, ROU! HOW DOES IT FEEL TO BE MAKING YOUR 2000TREES DEBUT AS HEADLINERS OF THE FESTIVAL?

ROU REYNOLDS (*VOCALS*): "I'm really excited! I've never been to the festival, but I've got a lot of friends who have, and it seems to have a really specific vibe – it's a festival that real music fans go to. A lot of festivals are becoming all about the partying, but 2000trees is one of those smaller, independent events that people go to in order to listen to music and discover bands. I've heard a lot of good things, and I'm really looking forward to it."

HAVE YOU THOUGHT ABOUT HOW YOU'RE GOING TO ADAPT YOUR STAGE SHOW AND QUADRAPHONIC SOUND SET-UP TO CATER TO THE FESTIVAL ENVIRONMENT?

"We've not thought about that specifically yet, but even though we do put a lot of thought into these things, we don't define festival shows as something particularly different to normal gigs. In terms of the production, we'll have to look at what we can physically make work and what we can use, but in terms of the 'show', we'll approach it in the same way as always. I'm not sure if we're going to be using the quadraphonic sound set-up yet, but we'll start thinking about that soon."

AND WHAT ABOUT THE SET LIST? ARE WE GOING TO GET 'THE HITS', OR A SET FULL OF NEW MATERIAL?

"It'll be a bit of both. There's a wide spectrum of people at festivals, from those who love your band to those who only know one song, so we'll try and make it a varied set – that makes it more fun for us, too!"

WILL YOU BE FEELING THE NERVES BEFORE TAKING TO THE STAGE IN JULY?

"It'll depend on how much practice we've been able to fit into our schedule beforehand! There's definitely more pressure with festivals, but the only times we ever get nervous are when we're doing something drastically different, like playing a bunch of new songs or appearing on TV – that'd put me right on edge! But in terms of festivals, they're something we excel at and are thrilled to do – we're just anxious to get out there!"

WHAT DO YOU MAKE OF THE REST OF THE LINE-UP SO FAR? IT LOOKS PRETTY GREAT, RIGHT?

"Yeah – it's an amazing line-up! At The Drive In are legends. I've seen them a few times since they've reformed and it's always been really nostalgic for me – they're one of those big bands that I felt an immediate connection with. They're always very thrilling and energetic live, so it'll be cool to see them. I've never seen Creeper live, which I'm quite embarrassed about, so I'm really looking forward to seeing that show. Arcane Roots are really good friends of ours and an amazing band. And Basement are a really good, strong band, too. It's going to be a wicked weekend!"

HAVE YOU EVER HAD ANY DISASTERS AT FESTIVALS IN THE PAST?

"There have been plenty! The ones that spring to mind are those where you're given the red card and the show is stopped – that happened to us at Oxegen Festival a few years ago. The show got stopped because people were climbing up the scaffolding that was holding the tent up. I think Rory [Clewlow, bass] was climbing on the lighting rig as well, and the stage manager just pulled the plug. Luckily, it was near the end of the set, and everyone carried on singing for ages, so it was still fun!"

2000TREES ASIDE, WHAT'S ON THE HORIZON FOR ENTER SHIKARI THIS YEAR?

"We've got a lot going on. There's going to be new music, there'll be lots of touring and we've got loads of festivals booked across the summer. We're going to be playing all over the world!"

IS THERE ANYTHING YOU'RE PERSONALLY LOOKING TO ACCOMPLISH IN 2018?

"I've got loads of things I want to concentrate on this year. I really want to put my phone down and make more time for reading and stuff like that. I've found myself missing out on so much from staring at my phone – whether it's nice views out of the window when I'm travelling or spacing out on conversations. I also want to properly get back into yoga again. I got really bad sciatica on our European tour last year and it's bloody horrible, so I'm definitely going to try and keep up the yoga and get fit and bendy! Plus, I've doubled the size of the vegetable patch in my garden, so there's going to be quite the selection of fruit and vegetables in my house this year."

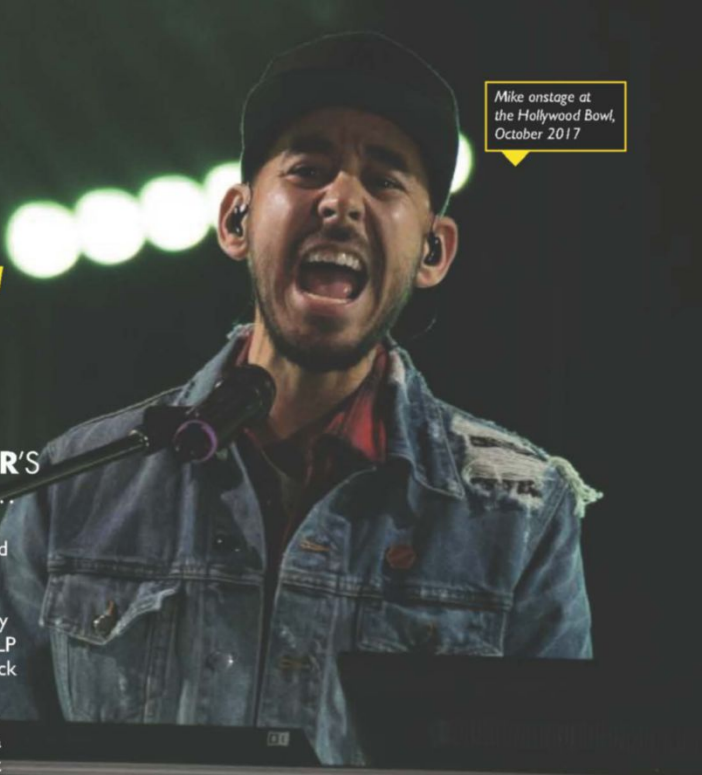
SAVE US SOMETHING NICE, YEAH? NOW THAT THE SPARK HAS BEEN OUT FOR A FEW MONTHS, ARE YOU HAPPY WITH THE REACTION?

"Yeah, I think so. It was hard to have any expectations for it, because I really wasn't sure how it would go down. All that you can hope for is that your music connects with as many people as possible, and now that we're playing the songs live we can really feel that. We're speaking to people face-to-face at shows and hearing their thoughts on it, and having that real-life experience with someone who's connected with our art fills us with a sense of gratitude. I'm really happy that people have been about to take something away from The Spark."

*For more updates on **2000trees**, head to **Kerrang.com***

PIECES OF ME

MIKE SHINODA RELEASES FIRST NEW MUSIC SINCE **CHESTER**'S PASSING, AND REVEALS **LINKIN PARK** ARE TO CARRY ON...



Mike onstage at the Hollywood Bowl, October 2017

LAST THURSDAY (January 25), Mike Shinoda released his first new recorded music since the passing of his Linkin Park bandmate Chester Bennington last July. Not only that, following the online release of the three-track Post Traumatic EP on Mikeshinoda.com, he took to Twitter to answer questions and give fans an update on the band.

The songs were teased last Wednesday, via a handwritten note posted on Mike's Twitter promising "Three new songs". The following day, three videos for the songs – Place To Start, Over Again and Watching As I Fall, the first new music from Mike since he played the piano-led Looking For An Answer at October's Linkin Park & Friends Celebrate Life In Honor Of Chester Bennington memorial show – were uploaded. Unsurprisingly, they are all raw, openly dealing with Mike's emotional journey following the passing of his friend, sometimes contemplative, such as on Place To Start, at others frustrated and intense during the heavy raps of Over Again. The videos for all the songs were made by Mike himself, mostly simple selfie videos of him singing, cut with other visuals he made specially for the tracks.

Following their release, Mike took to Twitter to speak to fans about the tracks, and answer questions put his way.

"The hardest thing was just getting started in general," he revealed when asked about creating the new songs. "The only person I spent more time with than [Chester] was my wife – honorable mention to Brad [Delson, LP guitarist] and Dave [Farrell, bass]. Getting back into the studio was terrifying."

On the home-made nature of the clips, he said, "Grief is so personal, and I thought that a D.I.Y., autobiographical format made the most sense. So I shot and edited everything in the videos myself. I'm planning to continue doing it this way until it doesn't feel right anymore, or until the work becomes too much.

> **"I HAVE EVERY INTENTION OF CONTINUING WITH LP..."**
> **MIKE SHINODA**

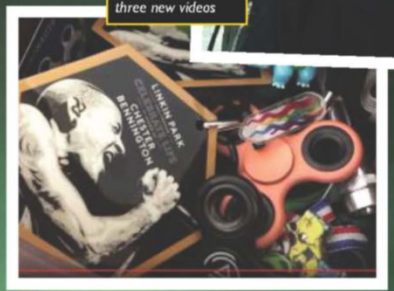
"On this project, I'm trying to work 'in the moment,'" he added in another tweet. "I record a vocal or shoot a video while I'm feeling something. For example, I wrote and recorded verse one of Over Again on the day of the Bowl [memorial] show, and did verse two the day after."

Mike also made the surprising revelation that Linkin Park plan to continue, although understandably this will be a long road.

"I have every intention on continuing with LP, and the guys feel the same," he said. "We have a lot of rebuilding to do, and questions to answer, so it'll take time."

And while the band do exactly that, there is one thing of which they can be sure: the Linkin Park family will forever have their backs.

Paying tribute to his friend in one of the three new videos



WORDS: NICK RUSKELL **PHOTO:** GRIZZLEE MARTIN

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FRANK TURNER

& THE SLEEPING SOULS

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FRI 20 APRIL
ABERDEEN THE GARAGE

SAT 21 APRIL
EDINBURGH LIQUID ROOM

SUN 22 APRIL
NEWCASTLE O2 ACADEMY

TUE 24 APRIL
SHEFFIELD O2 ACADEMY

WED 25 APRIL
LIVERPOOL O2 ACADEMY

FRI 27 APRIL
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INHEAVEN

FOR FANS OF: WOLF ALICE, THE AMAZONS, SLØTFACE

(L – R:) James Taylor (vocals/guitar), Jake Lucas (guitar), Chloe Little (vocals/bass), Joe Lazarus (drums)

YOUR FAVOURITE NEW BAND

RIGHT… HAVE THESE GUYS GOT SOME, UM, HEAVENLY TUNES TO MATCH THE NAME?

They certainly do. The South London indie-rockers' superb self-titled debut dropped in September, and they've since released a new tune, the lovingly-titled Sweet Dreams Baby. The inspiration for this latest track, it turns out, came from the tape collection of co-vocalist James Taylor's mum. "It was inspired by the Motown records I would listen to in the car when I was a kid," he explains. "My mum was a huge Motown fan and had all these Greatest Hits cassettes, and I used to love sticking them on! Sweet Dreams Baby is about dreaming your life away and imagining where you want to be in the future. It's not a sad song, though – it's uplifting melancholia!"

SOUNDS FANCY. WHAT ELSE DO THE BAND SING ABOUT?

INHEAVEN aren't afraid of commenting on the political issues of today, something James feels he has a duty to do. "We write about how we feel a lot of the time, but we also comment on what's happening around the world," he outlines. "Bands are starting to pick up on the severity of everything that's going on – especially in the UK and America – and if we weren't to speak about those things, we'd be doing a great disservice to art. We get stuck in with political lyrics, especially on songs like World On Fire and Treats – we were wanting to incorporate a lot of what was going on in America into those."

"OUR GIGS ARE USUALLY A BIG SWEATBOX!"

GOOD WORK. HOW DID THEY COME TOGETHER IN THE FIRST PLACE?

After meeting at a gig in London, James and bassist/co-vocalist Chloe Little bonded over a mutual love of "the '80s DIY scene and weird films" before starting the band, but they weren't called INHEAVEN from the outset. "We were initially called Blossom, but had to change the name because of the indie band Blossoms," James remembers. "We came up with INHEAVEN when watching [1970s horror film] Eraserhead. There's a character in that film called Lady in the Radiator who sings this really creepy song which goes, '*In heaven, everything is fine*,' and we nicked our name from that! We use the phrase 'Everything is fine' in our artwork and fanzines, too – it's become our slogan. INHEAVEN seemed like a perfect fit for us, and we were surprised it wasn't taken!"

IT'S LIKE IT WAS WRITTEN IN THE STARS. WHAT'S ON THE HORIZON FOR INHEAVEN?

With their sophomore album written, it's now a case of the band finding the time to get it recorded. Before that, however, there's the small matter of a UK headline tour, and James is itching for it to get started. "We're really excited about these shows – playing live is where we flourish!" he raves. "People can expect lots of circle-pits, crowdsurfing and sing-alongs, and we'll try to get stuck in with that ourselves, too! Our gigs are usually a big sweatbox by the end. Touring is our favourite thing to do, so you'll see us enjoying ourselves up there!" We'll see you in the pit, then…

WHAT YOU NEED TO KNOW

WHAT: Awesome, catchy, dual-vocal indie-rock from South London.
HEAR: Their self-titled debut album, released last year on [PIAS]. Treats and Baby's Alright are particular highlights, FYI.
MORE INFO: Facebook.com/INHEAVENBAND
CHECK OUT: New single Sweet Dreams Baby. The band hit the road from today onwards – see the Gig Guide for details.

WORDS: JAKE RICHARDSON **PHOTO:** AMBER LITTLE

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KERRANG! ROCK CHART

THERE ARE PLENTY OF NEW ENTRIES THIS WEEK – FEATURING SOME OF THE HOTTEST BANDS OF 2018!

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	1	1	MIKE SHINODA	OVER AGAIN
2	1	2	MARMOZETS	RUN WITH THE RHYTHM
3	4	1	A PERFECT CIRCLE	DISILLUSIONED
4	2	4	FALL OUT BOY	WILSON (EXPENSIVE MISTAKES)
5	5	2	WATERPARKS	LUCKY PEOPLE
6	1	6	THE XCERTS	DRIVE ME WILD
7	3	5	TONIGHT ALIVE	DISAPPEAR (FT. LYNN GUNN)
8	1	8	TURNSTILE	MOON
9	3	9	JUDAS PRIEST	LIGHTNING STRIKE
10	5	6	ROLO TOMASSI	BALANCING THE DARK
11	1	11	KNOCKED LOOSE	OBLIVIONS PEAK
12	7	1	GLASSJAW	SHIRA
13	6	9	OF MICE & MEN	DEFY
14	1	14	ANDREW W.K.	MUSIC IS WORTH LIVING FOR
15	2	1	MOTÖRHEAD	BOMBER
16	5	3	MACHINE HEAD	CATHARSIS
17	3	13	DON BROCO	COME OUT TO LA
18	1	18	CONJURER	RETCH
19	6	10	DREAM STATE	WHITE LIES
20	7	5	PARAMORE	FAKE HAPPY

STAFF PICK!

LUCKY PEOPLE
WATERPARKS

EMILY CARTER, PRODUCTION ED

"With heartwarming lyrics like, '*I'll be your optimistic black hole / Full of love I can't control*,' and the sparkly, fairy-light loveliness of the video, everything about Lucky People is just wonderful. Bonus: it's not even the best song on Waterparks' new album. Yep, Entertainment is *that* good."

DID YOU KNOW?

WILSON (EXPENSIVE MISTAKES)
FALL OUT BOY

If you're wondering if this track was named after the volleyball in the Tom Hanks film Castaway, then you've hit the nail on the head. In the video, you even see a cameo from a Wilson look-alike, confirming our suspicions. He's probably the most famous volleyball on the planet…

INSIDE THE SONG…

DAN NIGHTINGALE, CONJURER

HEY, DAN! WHAT'S YOUR NEW SINGLE ABOUT?

"Retch started out years ago as our one-minute, 'Fuck you' hardcore song, and progressed into something a bit more dark and grind-tinged when we started playing it live. Lyrically, we're addressing mental illness and how it almost always causes negative, damaging behaviour under the guise of release."

DID YOU KNOW?

BOMBER
MOTÖRHEAD

This rock classic was written after the legend that is Lemmy read Bomber by Len Deighton. The book itself is about an RAF bombing of Ruhr, Germany, during World War II that didn't go to plan. Hence the title.

STAFF PICK!

OBLIVIONS PEAK
KNOCKED LOOSE

ROBERT FOSTER, DIGITAL ED

"This lot have put the *hard* into hardcore with this series of extended mosh parts. Ideal listening for when you're absolutely livid with everything."

STAFF PICK!

MOON
TURNSTILE

JAMES HINGLE, LISTINGS ED

"Moon sees Turnstile experimenting in the best possible way. While the hardcore angst is still present, it's the soulful vocals that really hit you."

STAFF PICK!

MUSIC IS WORTH LIVING FOR
ANDREW W.K.

SAM LAW, WRITER

"For Andrew W.K., partying is religion. And, nine years since his last LP, it's hardly surprising to find that Music Is Worth Living For – the lead single from his next album – might just be the good-time messiah's most overblown song of praise yet. Stepping further back from the smash-mouth positivity that made his name on I Get Wet, this is a far more theatrical composition. Overdriven guitars and spine-tinglingly tinkled keys are the order of the day here, layering-up into a soundtrack to the greatest triumph-over-adversity caper never made."

INSIDE THE SONG…

MURRAY MACLEOD, THE XCERTS

COULD YOU TELL US ABOUT DRIVE ME WILD, MURRAY?

"This is a song about feeling imprisoned by desire. I thought it was funny how I once used the title as a term of endearment and then used it negatively in regards to the same person. We knew from the off the song had to feature a saxophone! We wanted sex appeal, so we got Will [Gardner, vocals] from Black Peaks down to the studio and let him shred. Even though the song very much wears its Tom Petty influence on its sleeve, we also had to tip the cap to Clarence Clemons from Bruce Springsteen's E Street Band."

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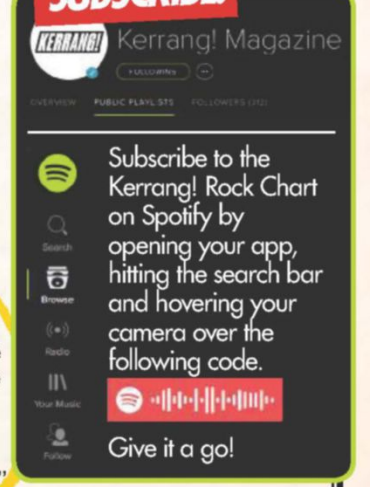

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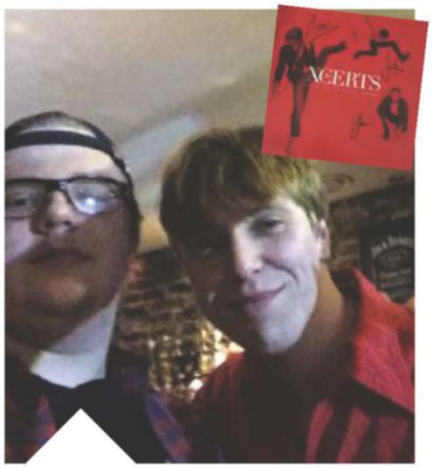
KOMMUNITY: YOUR PAGE, YOUR LIFE

HOUSE OF GIFTS

"Blurryface canvas I made my fren for Christmas," says a talented **@jessisnottrash**. *Lovely work, dude. Although Tyler and Josh do seem a little like, 'Hey, this is so great, why isn't @jessisnottrash keeping this for herself?' Which is totally fair.*

WELCOME TO PIGGY-DISE

"Baby guinea pig casually reading Kerrang!'s tweets… Pig is very interested," reveals **@MyVoiceBrandNew**. *Blimey, they'll give anyone a phone contract these days. Fur-tunately your guinea pig is spending his/her browsing time very wisely, so we're very grateful for this oppawtunity. (Urgh, excessive pet puns, soz.)*



DRIVE ME SMILE

"Met The Xcerts in Aberdeen! Got my vinyl signed, and got a pic of Murray and my photogenic self," says **@ajisblankinside**. *We appreciate this entry on two levels. Number one: for picking up one of the best albums of the year so far and supporting a band very dear to our hearts. And number two: for your impressive levels of modesty. Props.*

ENEMA OF THE CAKE

"My birthday cake," states a lucky **@LKcliffordCoran**. *Nice – hope you had a very happy birthday! Thanks to blink-182 we also learned that very valuable life lesson – little did we know that no-one would like us after we were 23. But we're sure you won't have that problem.*

WINNER!

GRINS OF A BUTTERFLY

"I have a Ville pic!" says **@meganblades**. *"I think this may be pre-Imodium, though…" Very well observed – we really are chuffed to have had the chance to educate HIM fans about Ville's favourite brand of diarrhoea relief. So congrats – you've won an Aston Origin Mic worth £250! Email us at Feedback@kerrang.com to claim your prize.*

NEXT WEEK

WIN!

NOM NOM NOM

CLOTHING BUNDLE!

Fancy getting your hands on a whole new outfit? Well then, we'd like to see… 1) A picture of Architects headlining Ally Pally this weekend, but made out of biscuits (we don't mind which type). 2) A selfie with any band of your choosing in this week's issue where you've got umbrellas up – but it must *not* be raining. 3) A drawing of last week's cover stars, Knocked Loose, in a chilli-eating competition. The winner will bag a hoodie, shirt, beanie, pair of socks and more from NOM – see more of their stuff over at Nom834.com.

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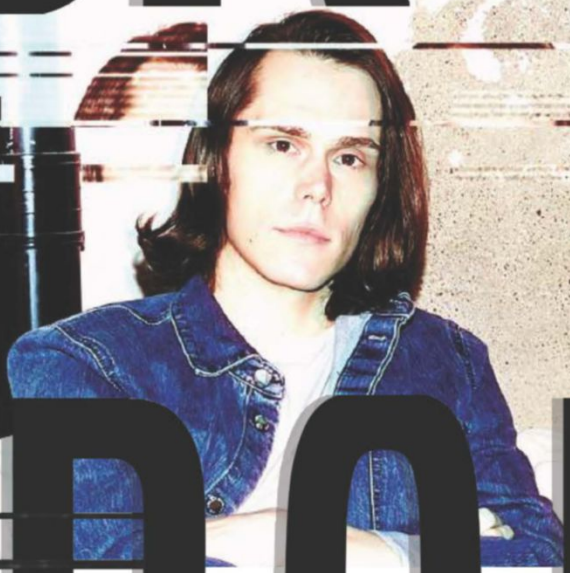


NEW ALBUM **TECHNOLOGY** FINDS **DON BROCO** EXPLORING THE WAYS IN WHICH MODERN ADVANCEMENTS IMPACT OUR LIVES. IT'S NOT EXACTLY WHAT YOU'D EXPECT FROM THE PARTY-LOVING BEDFORD BAND. BUT, AS THEY TELL JAMES HICKIE, IT WAS THE CHANCE FOR THEM TO EXAMINE THEIR OWN FUTURE, AS WELL AS HUMANITY'S...

PHOTOS: GOBINDER JHITTA, PAUL HARRIES (LIVE) **GROOMING:** MIRA PARMAR USING TOM FORD

don broco

"So this interview is going to be about our thoughts on The Last Jedi, right?"

Simon Delaney is stood brandishing the banana he's partway through eating as if it were the handle of a lightsaber, his backwards-facing baseball cap giving him the air of a very casual Jedi. Meanwhile, the guitarist's expression suggests his thoughts on the film aren't entirely positive.

In December, after the handful of intimate dates that made up Don Broco's first-ever Australian tour, Simon and vocalist Rob Damiani stayed on in Sydney so they could soak up some Antipodean sun and enjoy the latest entry in the Star Wars saga. When the fateful day arrived, the duo booked an Uber. When it arrived, their driver was soon asking what his Brit passengers would be up to while in town.

"We're actually off to see the new Star Wars," answered Rob.

"I've just seen it with my kids," said the driver.

"Oh yeah? Any good?"

"No, not really."

"I just figured he had it all wrong," laughs Rob today. "But he was right – what a disappointment!"

"Oh man," booms Si, "there's so much we want to say about it!"

Unfortunately, despite being in Don Broco's company at an East London studio for several hours, there just isn't enough time for them to air their many grievances with the latest visit to a galaxy far, far away, as there are more pressing matters to address closer to home.

Painstakingly creating an instalment in a franchise that ends up beloved by some fans but not others should be something Don Broco are used to by now. It's a situation not dissimilar to responses to their second album, 2015's Automatic. While the band's full-length debut, 2012's Priorities, showcased a boisterous mix of angular guitars and funky, danceable rhythms, its follow-up had a breezier, poppier bent that not only sounded like a land grab for the mainstream, but seemed to be at odds with the accessible everyman image they'd cultivated up to that point. Indeed, Automatic's somewhat gaudy cover artwork, showing the four-piece – completed by bassist Tom Doyle and drummer/singer Matt Donnelly – reclining on sun loungers, basking in the glow of the album's neon pink title, suggested the band that formed in Bedford in 2008 had traded doing press-ups onstage for wearing pressed white suits around swimming pools framed by palm trees.

Come Out To LA, a track from their forthcoming third album, Technology, that sees Matt on lead vocals, and a video featuring Rob in terrifying cyborg mode, is a "reaction" to the time they were with their old label Sony, filming videos in the showbiz capital of the world, assuming they'd 'made it'.

"We were very naive in thinking that," reflects Rob, whose attire today – a shirt featuring an explosion of colour emblazoned with a samurai, worn, somewhat inexplicably, over a hoodie – couldn't be more different from that album cover look. "Despite everyone telling you that Hollywood is the worst place in the world for being wined and dined and promised a lot, we still bought into it and got caught up in it."

"I WANTED TO WRITE AN ALBUM THAT DIDN'T HAVE SUCH A SHINY OPTIMISM"

ROB DAMIANI

Similarly, in the build-up to Technology's release, the band has gone on record as saying that it's a "reaction" to its predecessor. Is that, we wonder, to do with their attitudes? The music? What they want to achieve?

"All of it," blurts Rob, waving both hands around. Though despite the wholesale recalibrations, the band remains unshakeably proud of Automatic; an album that charted at Number 6 in the UK, and saw the band step up to first academy level, and then on to London's 10,000-plus-cap Alexandra Palace. "It was very much what we wanted to do at the time," he clarifies. "It was never something that we planned: we were about halfway through [Automatic] that we thought, 'We're onto something here that we've never done before, and something we didn't hear any other bands doing at the time,' and that excited us."

"Between the four of us, we have such diverse influences that we don't want to make an album with the same approach twice," chimes Matt, running his hand through his lengthy, Three Musketeers-style hair. They've certainly found some musical common ground today – the walls of the large warehouse space we're in echo with the decidedly un-rock sounds of Sean Paul, Missy Elliott, TLC and Coolio. "We always go in and say, 'Okay, well, we did *that* last time, so what now?'" Matt says. "Automatic was our smooth, sleek pop side, and this time we wanted to explore the more aggressive side. Obviously it'll always sound like us, because at the end of the day, it sits within the realm of Don Broco."

Despite the drummer's suggestion, there are definitely many elements on Technology that will change people's perceptions of what constitutes the 'realm of Don Broco'. The track Stay Ignorant, for example, is, on the surface, a characteristically tight, bouncy arrangement, topped off with Rob's caramel-centred croon, seemingly celebrating life's simple pleasures ('*Sink some beers, watch the match*'). But, like the band themselves, it is far deeper than a cursory listen would suggest, exploring the idea that there's more to life than the laddish pursuits of their youth, painful though that is to realise.

"In the second series of [Steve Coogan and Rob Brydon

MONEY POWER FRAMES

FROM DANCING COWBOYS TO ILLEGAL DRONE USAGE, **DON BROCO** TELL THE STORIES BEHIND THEIR MOST RECENT VIDEOS...

EVERYBODY

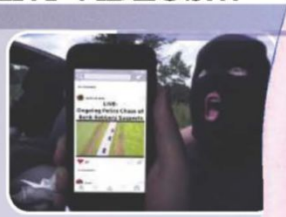
Tom: "This was the first in the 'series', if you want to call it that. Working with the director, Ben [Roberds], who we'd never worked with before, came out of the blue. He had the wackiest ideas. We were on tour when we got the idea for this one through. It was so refreshing, because most people send glossy video treatments, but he sent an A4 sheet with text describing this cowboy doing a hypnotic dance, and we were captivated. The first question was, 'What is this dance?!' He sent us back a video of him doing it in his living room!"

PRETTY

Matt: "It was never the plan to make a series of videos. We worked with that director and it was a fun experience, and when we came to think about the Pretty video, he once again had the best idea. It was even crazier than the last one, but the only reservation we had was that it involved a lot of acting from us, which we weren't used to. We're not the Foo Fighters! Thankfully, the director had all the shots planned out before he sent the treatment, so we knew what it would end up looking like, which gave us confidence to do it."

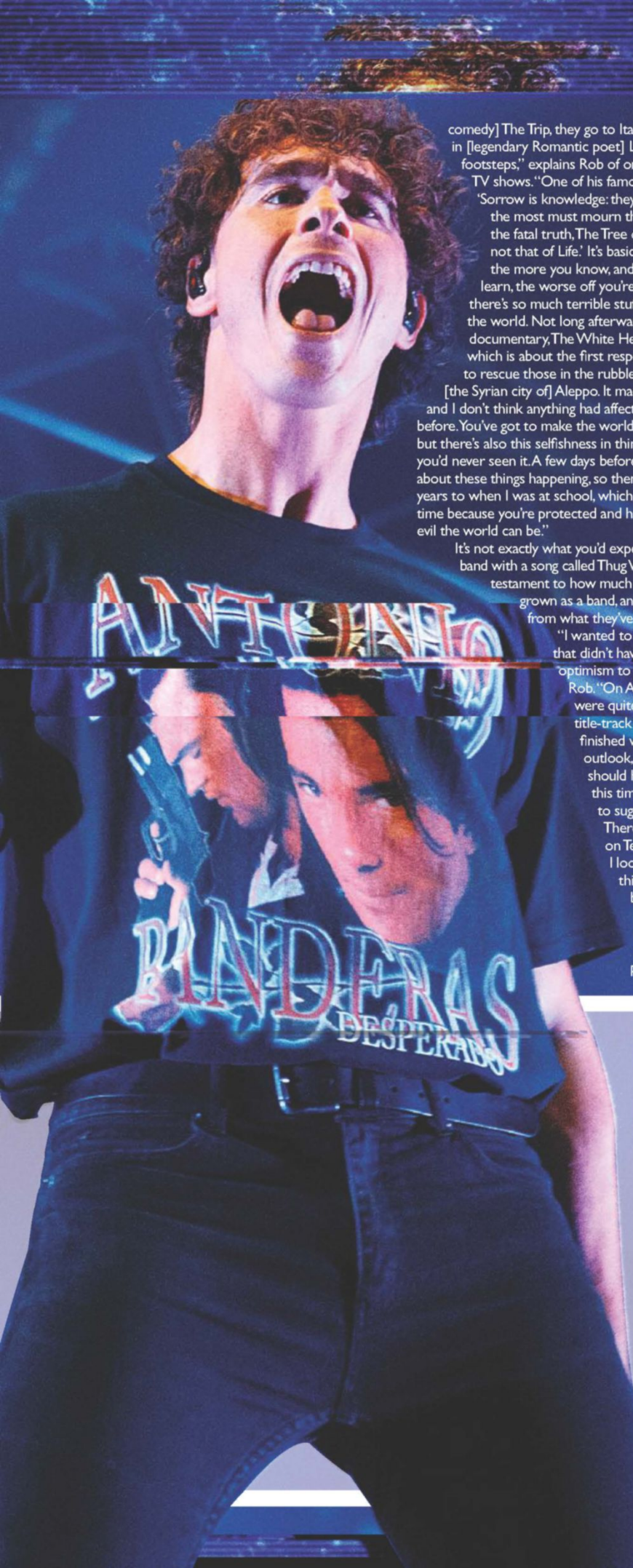
STAY IGNORANT

Si: "The shot that quickly shoots between the ground to high over the festival site was done using a drone, which you're not meant to fly at festivals, but we took advantage of the fact that they haven't *quite* clamped down on drone licenses. It was filmed at Reading & Leeds by a mate of ours who did our first-ever videos, and is really good at getting the natural fun side out of us. The best bit in the video is that we heard Muse finishing their set, and they had fireworks, which gave us some sweet production values."



TECHNOLOGY

Rob: "Again, it was the same director, Ben, and it was *so* ambitious. The song deals with social media and sharing everything in your life, and being distracted from interesting stuff happening around you, so the director really *got* the song. We loved the idea that there could be this alien invasion happening, and people are totally oblivious to what's going on."



comedy] The Trip, they go to Italy, following in [legendary Romantic poet] Lord Byron's footsteps," explains Rob of one of his favourite TV shows. "One of his famous quotes is, 'Sorrow is knowledge: they who know the most must mourn the deepest o'er the fatal truth, The Tree of Knowledge is not that of Life.' It's basically saying that the more you know, and the more you learn, the worse off you're going to be, as there's so much terrible stuff happening in the world. Not long afterwards I watched a documentary, The White Helmets, on Netflix, which is about the first responders who try to rescue those in the rubble after airstrikes in [the Syrian city of] Aleppo. It made me so upset, and I don't think anything had affected me as much before. You've got to make the world a better place, but there's also this selfishness in thinking you wish you'd never seen it. A few days before, I had no idea about these things happening, so then I rewound 10 years to when I was at school, which is this fantastic time because you're protected and have no idea how evil the world can be."

It's not exactly what you'd expect to hear from a band with a song called Thug Workout, but it's a testament to how much Don Broco have grown as a band, and pinballed away from what they've done before.

"I wanted to write an album that didn't have such a shiny optimism to it," continues Rob. "On Automatic there were quite a few songs, the title-track in particular, that finished with a positive outlook, which I think you should hold on to. But this time, I didn't want to sugar-coat anything. There are a few songs on Technology that I look back on and think, 'This may be dark, but by shining a light on these topics, at least it gets people thinking.'"

If it wasn't already obvious, Don Broco's latest is as much about the negative implications of technological advances as it is the positives. It's there for all to see in its front cover art – a snarling dog biting out from the body of gold-laden religious figure. As Rob explains: "We loved the idea of technology being this new power in the modern world, the new religion. We wanted there to be this weird sci-fi world in which there's this religious figure that somehow represents Technology. It's open to interpretation, but I see the savage dog face as a warning that these developments may well bite you."

The band have plenty of their own examples of the uneasy ways technology has sunk its teeth into our lives, too. The song, Good Listener, for example, was inspired when Rob kept bumping into an acquaintance, Dan Bartlett, who lived nearby while the band were recording in Hackney – encounters the singer told the others about each time, making sure to mention his surname, so as to differentiate him from producer Dan Lancaster, with whom the band were working. When Si subsequently went on Facebook, he found that Dan Bartlett was among his 'Suggested Friends', despite the guitarist having no mutual friends with him. In isolation, this might not have seemed that out of the ordinary. But later, when the band were on tour discussing where to eat in the area, only to see relevant suggestions online without actually searching for them, they started wondering just how passive our everyday gadgets are.

"It's claimed that your phone, while not recording what you say, will 'listen' and pick up certain words and tailor the advertising to suit what you need," explains Rob.

"So in my case, it was telling me that I should be friends with this person that it had heard me talking about," adds Si. "It's that or it's tracking both our locations via GPS as we were continually in the same area – either way it's fucking weird…"

Rob also describes how synching functionality on a device led to a friend discovering, in the cruellest way possible, that their partner was cheating. These, K! tells the lads, sound like the sort of things you'd expect to see in Black Mirror, Charlie Brooker's sci-fi anthology series that darkly explores the effects of technology on society. The latest six episodes were released on Netflix at the end of last year, but, somewhat surprisingly, Rob has never watched the show.

T-SHIRT SONG

Si: "We *had* to document the Alexandra Palace show in music video form! One of the things that people don't really appreciate is that when you put on a show at Alexandra Palace, you pay to bring in *everything*: the stage, the PA, every light. We spent every penny we made on that stuff, so we thought, 'We can't spent all that money and not film the show!' Plus, we don't get to see the show when we're playing it!"

COME OUT TO LA

Rob: "This was directed by Ben once again. We wanted to expand this weird universe that's being created in our videos. Ben will drop in little references, too. There's a scene where Tom's face is processed by the cyborg and on the right-hand of the screen it says, 'Subject's identity can be obtained by removing the facial tissue and affixing to unit's own facial region,' which is obviously a reference to the Pretty video. We also love reading fan theories about the timeline within the universe of the videos."

Broco were cursing the faulty passport photo booth

"I can't believe I've not actually seen any yet," he laughs, clearly recognising how ridiculous this is, given Black Mirror's popularity and the focus of his band's latest album. "Maybe that's a good thing, though, as I would have probably just written an album ripping it off."

Meanwhile, the track Porkies, which Rob describes as "the angriest on the album", is about the prevalence of Fake News, and "how people can believe stories just because they're on the internet". Although the song has a political focus, given the 'post-truth' climate in the wake of Brexit and Donald Trump's presidential election victory, it brings us to a difficult topic that it would be remiss for K! not to ask about. In mid-November of last year, allegations of sexual misconduct were made against Rob, and spread via Twitter, only days after the biggest show of Don Broco's career at London's Alexandra Palace.

The band were travelling to the U.S. at the time, and upon arrival released a short statement confirming they would soon be addressing the matter. The following day, Rob took to the band's Twitter account to say: "I totally refute the allegations made against me. They are untrue and defamatory. The matter is now in the hands of my legal representatives who will be instructed to take the appropriate action." On November 27, Don Broco confirmed that the accusations had been "publicly retracted", "an unreserved apology [was] issued" and that the band had accepted the apology "in the spirit it was made and would like to draw a line under this whole matter so we can all move on".

Given how comprehensively this matter was resolved, K! has been informed before our interview by some in the band's camp that Rob may not have anything to say beyond what's already been said. That's not the case, however – he's open to discussing the matter, though clearly still shaken by the episode.

"It was a massive shock," he says hesitantly, the hulking frame that was earlier sat straight-backed in his chair now huddled over, fingers interlinked under his chin, his stare fixed on the middle distance. Si, Matt and Tom listen in respectful silence. "I, personally, and we as a band, had never gone through anything like that. When you're falsely accused of something that people may believe, it's incredibly upsetting to deal with. The allegations were false, and the person who made them has removed them. We don't hold any grudges against the person who made these allegations. When something like this happens, you put your life on hold while you're trying to deal with it, so we're happy to move on with our lives now."

K! assumed that might be that, but Rob has more to say, keen to clarify that despite the distress that's come with being on the receiving end of such allegations, he and his bandmates' support for those that have really been through such experiences is undiminished.

"These things need to be dealt with in very careful ways. It's a very positive thing that people have a voice. These things should never be taken lightly. If people have real, horrible experiences, then they should feel completely open to discussing them, and there should be a system they can use to get through that and get to where they want to be. I don't know what that is, though.

"In recent months, this light has been shone on this very serious topic, highlighting things that sadly happen on a regular basis in different areas of work and life. It's something that needs to be completely stamped out. It's disgraceful.

"As a band we completely support women, and the respectful treatment of them. We vehemently

"TECHNOLOGY'S TOPICS MAY BE DARK, BUT SHINING A LIGHT ON THEM GETS PEOPLE THINKING"

ROB DAMIANI

Back in October and November of 2016, Don Broco supported Bring Me The Horizon on their UK tour, during which Rob suffered from the most prolonged vocal problems of his career. Compounded by the knowledge that a few of his friends were going through difficult times, the characteristically positive and ebullient frontman began feeling down – but help was at hand.

Three dates in, the tour reached Nottingham, where Rob and Matt had gone to university, so they decided to go out to one of the "cheesy pop clubs" (Matt's words) they'd frequented as students. There, tradition dictated that when the Baywatch theme was played, club-goers would remove their shirts and swing them around their heads. So when the iconic tune inevitably came on, the duo looked at each other and did what they had to do.

"Rob said to me later that while it might have sounded stupid, he felt so much better after doing it," recalls Matt. "Something as basic as that little return to the past let him forget what was bothering him, and was the start of him feeling better."

Rob suggests that T-Shirt Song's lyrics of '*I've not spoken for days*' and '*I take my T-shirt off / Swing it around my head*' evoke that restorative evening, and "bucks the trend" of this otherwise less hopeful album. K! can't help but noticing that its central idea of the healing power of nostalgia, combined with Stay Ignorant's desire to be unburdened by the realities of the world, suggest a band yearning for a time when life wasn't so complicated.

"I don't know if that's anything I've actually thought of myself," says Rob, evidently intrigued by the notion, and admitting that the backlog of lyrics he had while making the album often left him catching up on determining meanings himself. "But there may well be something to that."

Matt, meanwhile, sees these lyrical focuses as necessary, and symptomatic of four men growing up and gaining greater perspective.

"We all feel as a band and as people that the more you see and experience, the more you have to look back on and dissect," says Si, who is getting married the week after our interview. "It's an inevitability, isn't it? Though it's not unique to musicians, it happens to everyone, but as musicians we're able to document these moments in time for posterity and get them out there, which is an extremely positive and privileged thing to have."

Indeed, reflecting on the past is what helped shape Technology's sound, musically, too. In July and August of 2016, the band embarked on a tour in which they played Priorities and Automatic in full over two consecutive nights, airing a number of songs live for the very first time.

"We definitely enjoyed playing the Priorities set more," admits Rob, despite preferring the "slinkier" Automatic. "We love to jump around and have a good time, and want to see audiences do that. We react to them, and that's what gives us the feeling of wanting to be out night after night. We thought, 'Let's embrace that, and write an album that's going to be fun for us to play live.'"

"It's about confidence, too," adds Tom, who joined the band in 2012, and has remained largely silent throughout the course of the chat. "It's getting to a

place where you can say, 'We're going to do what *feels* right, rather than what *should* feel right.'"

That kind of courage comes with playing venues like Alexandra Palace, a feat that puts the band at an interesting stage in their journey – a stage, figuratively and literally, they'd not considered even in their wildest fantasies.

"When you start in a band, you have in mind, 'One day I want to play Brixton Academy,'" says Tom. "Beyond that it's almost too fancy to think about." Having ticked off that feat in December 2015, the band are still struggling to come to process the "surreal" experience of playing Ally Pally, with only fragments of the evening swirling in their minds. Tom, however, won't easily forget the experience of his bass breaking at the 11th hour. As cool as he is quiet, he promptly made some calls and got it sorted. "I learned I need a spare in future."

If there's one song on Technology that distils the Don Broco ethic, it's Greatness. According to Rob it's a "very heavy pop song" that features a generous dose of cowbell – "Because people responded to it in the past," says Si – and the lyric, '*Give me fucking greatness or give me nothing at all.*'

"It's about striving to be great at what you do, and original in the way that you do it," explains Rob, though while Technology is the best representation of the unique, colourful pocket Don Broco occupy all by themselves, they concede they may have built a bit of a rod for their own backs in making it.

"Once this album's out, I think it's going to be a lot harder for us to put something out that people are not going to expect, because everything's now so varied," says Si. "We're going to have to try really hard to figure out some weird thing to put out so people say, 'Oh, wow, I didn't see *that* coming.' They'll be expecting us to try and catch them off guard with something weird."

"I think we've always prided ourselves on having fans who are prepared to accept the different sides to us as a band," argues Rob.

And how, finally, do they think they'll fare if their suspicions are correct, and the machines rise up in the future?

"When the robots take over, it's up to them whether they choose to embrace us as musicians, or wipe us out," says Matt.

"Hopefully," says Rob, fixing K! with a Terminator-esque stare, "they'll see me as one of them."

TECHNOLOGY IS RELEASED ON FEBRUARY 2 VIA SHARPTONE RECORDS. DON BROCO TOUR THE UK THIS MONTH – SEE THE GIG GUIDE FOR INFO

TRACK BY TRACK

BROCO LIFT THE CURTAIN ON EVERY ONE OF TECHNOLOGY'S SONGS...

1 TECHNOLOGY

Si: "It came around relatively late in the album process. We were jamming it in the studio with Dan, our producer. We were talking about riffs and what makes a good one, and [Rob] said, 'What about one that goes (*hums the song's riff*)?' and I said, 'Okay, cool,' thinking it sounded pretty tragic. But if you downtune things enough, even the lamest 'mouth riffs' start to sound pretty good."

2 STAY IGNORANT

Rob: "It was one of the first songs we wrote, and definitely new territory for me as a lyricist. It was addressing something quite niche: the idea of charity and feeling so helpless when faced with the huge expanse of terrible things happening in the world. Writing this helped shaped the rest of the album, lyrically, because then I wasn't afraid to talk about slightly more unsettling topics."

3 T-SHIRT SONG

Rob: "This has a positive message to hold on to, which is that when you do go through tough stuff, it might take weeks or months to realise that, but once you've been through it, it will never be as bad again. It's about holding on to that feeling of elation you have when you're with you're mates, and using it when you're at your lowest to guide you through."

4 COME OUT TO LA

Rob: "It was one of the later songs on the album that we wrote. This was a reaction to the façade that's built around Hollywood. We were there for a couple of weeks, but couldn't believe how hooked in we were, despite thinking it would never happen to us."

5 PRETTY

Si: "It was the first track we finished for the record after Everybody, which was sort of its own thing. It was an interesting foray into a different style of production for us, where we were doing this heavy stuff that felt good, but retained this cool vibe. We've always been very influenced by N.E.R.D, and always wanted to bring that flavour in, which we got to do on this one."

6 THE BLUES

Rob: "The Blues is about trying to be there for a friend who is living with depression. Without reading someone's mind it's impossible to know exactly what they are going through, and supporting that person when they don't want your help can drive that person further away."

7 TIGHTROPE

Rob: "It's about how easy it can be for the people you love to turn their backs on you as soon as things get tough. How if you're not living up to their perfect image of what they think you should be they can just drop you and cut you out of their lives."

8 EVERYBODY

Tom: "This was the very first one we wrote, and we filmed the video and put it out before most of the record was written. As soon as we love a song and it turns out how we wanted it to, we want to get it out there. We weren't capable of doing things like that when we were with our previous label [Sony], but we are able to now. We're taking our destiny into our own hands."

9 GREATNESS

Si: "This one has some very heavy guitars, and lots of cowbell. I know Kerrang! album reviews include a bit that says 'For fans of:', so I'd definitely say that this one is for fans of cowbell. It's a pop song with a heavy twist – that was our brief for it."

10 PORKIES

Rob: "A huge amount of the elections that have shaped our world in recent years have been influenced by Fake News. People are voting emotionally on topics that have been fabricated. It feels, in the digital age, like people have forgotten that you 'can't believe everything you read in the papers'. I got in the headspace of trying to confront these people with this song. As soon as I got the angry vibe, it was a fun song to write."

11 GOT TO BE YOU

Si: "This was another riff re-born. We had this riff idea towards the end of doing Automatic, and it was just too late and wasn't quite working. The riff was undeniable, though, so it had to come back in some way, so we wrote this song around the riff."

12 GOOD LISTENER

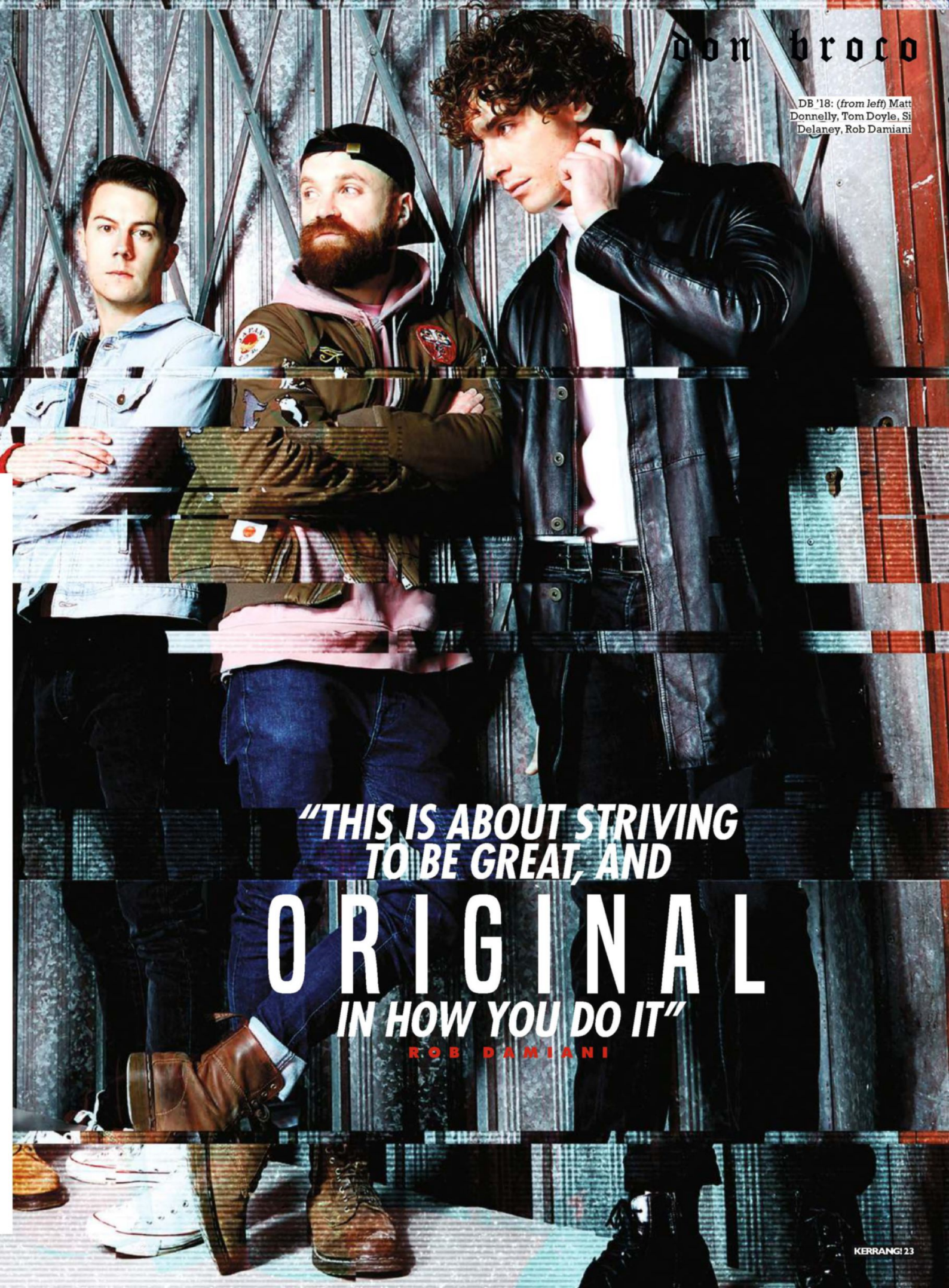
Matt: "This was the song that came together the quickest. It's about how our phones are listening to us – something we had some weird experiences with. Given its focus, it was obviously a good fit for the album."

13 ¥

Rob: "We came back from Japan and had an amazing time, but it got us thinking about the cost of things. Bands lose so much money doing things, which people don't always realise. This addresses that balance of having no money because you're putting it all into a band, but also ensuring that you have that release and live for the moment. There's a nice double meaning, too: when we looked up 'yen', it also means 'desire'."

14 SOMETHING TO DRINK

Rob: "We pretended we were in Nirvana for a day, and deliberately made this slurry, grungy song! I found this old voice note, and the only lyric we had was '*Something to drink*', which communicated that feeling you have when something's gone wrong and you need a drink. I'm not sure, lyrically, I'd have been in a [good] place to write this song back then, but the way the album was shaping up meant it was the right time for this one."



DB '18: (*from left*) Matt Donnelly, Tom Doyle, Si Delaney, Rob Damiani

"THIS IS ABOUT STRIVING TO BE GREAT, AND

ORIGINAL

IN HOW YOU DO IT"

ROB DAMIANI

DEAR YOUTH

THIS YEAR, **AVENGED SEVENFOLD** CELEBRATE THE 15TH ANNIVERSARY OF THEIR BREAKTHROUGH ALBUM, **WAKING THE FALLEN**. THERE'S BEEN A LOT OF LIFE LIVED, A LIFE TRAGICALLY LOST AND HUGE GLOBAL SUCCESS SINCE. HERE, THE BAND PAUSE TO REFLECT AND ADDRESS THEIR YOUNGER SELVES, TO IMPART SOME ADVICE ABOUT THE LONG JOURNEY AHEAD...

WORDS: JAMES MACKINNON **PHOTOS:** ANDY FORD

Avenged 2003: (from left) Zacky Vengeance, The Rev, M. Shadows, Synyster Gates, Johnny Christ

Dear M.

"If you're reading this, then I know you'd probably tell me to fuck off and do the opposite of what I say. Life's a crazy journey and you can never predict it, but everything happens for a reason. To get to this point, there's a lot you'll learn along the way.

The most important thing is to respect your bandmates. The sooner you learn that these are all human beings with individual likes and dislikes, the sooner you'll be better off; on the road, in the studio and when you're writing music together. Even though you're good friends, people rub each other the wrong way the longer they're together, so take a back seat every once in a while. The band will become a democracy and that's healthy, but it's something you'll need to adapt to as a human. Let people be themselves. Don't get upset about little things.

At the moment, I know your main ambition is to get out on the road because that means you're not at your parents' house. Get any opening slot you can. Living in a van through Warped Tour is going to be cool. But through all that, keep playing music for the right reasons. It's not to get a nicer house or have money, it's because it's all you want to do. Good things will happen for you.

Things are more simple for you now, so please enjoy it. Enjoy rolling into a room with minimal crew and getting onstage to play music for passionate fans. Selling out 400-cap rooms brings the same feeling as playing sold-out shows at The O2, and you should be just as proud of both. Remember that your shit *does* stink. You're not cooler than anyone because you're in a band.

As you get older, it's not all going to be easy living. When you have kids, your focus and attention will be on them. Nothing is more heartbreaking than being on the road for weeks, and they can't come with you because they're at school. That's the career you chose, but know that it gets a lot tougher on the heart. Also, having your girlfriend as your tour manager cannot last, because she is not going to want to live on the road selling your merch for years!

Try everything while you're young. That's the time to do it. As human beings, we like to experiment and I highly advise that you do, but try to make sure a problem doesn't arise. Enjoy being in a van with your best friends to the fullest, but at some point you have to grow up, mature and be a part of society in a respectable way.

Keep that chip on your shoulder. You're always going to be sceptical of people in the industry, but you need to be even more sceptical than you thought you needed to be. A lot of them aren't musicians and all they care about is the bottom line. Be cognisant of the fact that doesn't necessarily mean they have good ideas for you, artistically. You need strong personalities in the band. Always be true to your vision, no matter how many people get mad at you about it. Remember you're the one that has to put your head on the pillow at night and be proud of what you do. You have to man up and take on the fights you have to for your art.

Lastly, don't change a thing. Write the music you want to write, and don't take success for granted. Bands come and go, but not every band can continue to grow. Keep your head on your shoulders, continue to write what's in your heart and people will connect with it."

M.

Since day one, M. hid the all-important chip on his shoulder like a pro

GETTY

"KEEP THAT CHIP ON YOUR SHOULDER"

M. SHADOWS

Dear Zacky.

"Do everything exactly how you're doing it. You have a passion for music that is unrivalled, because it comes from a place of being starry-eyed and ambitious. That's where the magic comes from. When you finish Waking The Fallen, buy a boombox and listen to it in your room. You will feel like how Metallica must have felt the first time they heard Master Of Puppets, because it will be so far beyond anything you thought you were capable of doing. And because you wrote it in M.'s parents' garage, it will be even more special. But prepare for the road ahead, because you're going to deal with ups and downs like you've never experienced before.

There are many forks in that road and you will have to make tough decisions. Always give every ounce of yourself to those that you love and care about, because you don't know when they might not be around anymore. Every day is a rad opportunity to put a smile on their faces. If it wasn't for the fans, you wouldn't be able to live your dreams. If it wasn't for family, you wouldn't have the support you need. And if it wasn't for friends, you would have nothing. Cherish every moment and never take them for granted.

Always be proud of your punk rock roots and where you come from. Be happy to butt heads with people who don't think you play well enough. You'll become one of the biggest rock bands on the planet, but if you doubt yourself, then the albums you make won't be as awesome as they will be. Always believe in yourself and tell people who don't to fuck off. You have to approach life fearlessly, no matter what.

The thing that will make your band so special is your ability to leave your egos, and throw pride out of the window when it comes to doing what's best for Avenged Sevenfold. That means giving in. It will be hard, because every single person is so passionate and they're all unique people. But at the end of the day you all share the same goal. It's about the entire family: your band, your crew, your fans. Don't ever do anything to change that.

And always, always make sure you give everything you have to your fans. There will come a time in your mid-20s, when you first start getting successful, that you will get a little cocky and arrogant. It will be really dumb, because you never know what someone else is going through and how much you might mean to them. You need to realise that success gives you an opportunity to be good to the people who really need it the most. When you hear somebody tell you the band has helped them through a rough time, or led to meeting their future spouse, or that one of our songs was played at their best friend's funeral, it means so much. So when you're tired, cranky or hungover, don't *ever* overlook that, because that's the greatest gift success will ever bring.

As long as you can live up to the expectations you've set for yourself, make the music you love and perform it how you want to, then you're always going to be happy."

ZACKY

Young Zacky doesn't seem so sure about the advice his older self has to offer...

GETTY

TO A FALLEN FRIEND

DRUMMER JAMES 'THE REV' SULLIVAN, SADLY PASSED AWAY ON DECEMBER 28, 2009. THIS IS WHAT HIS SURVIVING BANDMATES WOULD SAY TO HIM IF HE WERE STILL AROUND TODAY...

M. SHADOWS

"Thank you. We wouldn't even be here if it weren't for you. We're still having a great time, and we all have families now, but at the same time there's still a piece of us missing. I wish you were here with us."

JOHNNY CHRIST

"You were my big brother and showed me the ropes, from touring and playing to what I should strive to be as a bass player. Thank you for all the wonderful and fun times we had."

ZACKY VENGEANCE

"I miss you. You brought us brilliance and stories that will last a lifetime. Even though you're not here, your influence lives on and has made people's lives better. You really will always live on through Avenged Sevenfold."

SYNYSTER GATES

"I wish I could have shared all of this with you. My son is eight months old and he's just started coming on tour to hang out with his uncles. I'd love to introduce you to him and have a conversation about all these years in between."

Dear Synyster.

"First of all, don't have any regrets about anything. There's nothing I can say to you that would expedite the successes that we've enjoyed as a band. However, there is a whole host of stuff you can do to help yourself be a better band member.

Get a computer now and be more active on the internet. I know what you're thinking: you see people in bands with personal computers and say, 'Ugh, that's not the real world. Who needs that? Come have a drink!' But there is a whole world of guitar on there you're missing out on, and a lot of cool stuff you could be educating yourself on: from politics to philosophy, and who knows what.

Speak your mind. Don't put things off or procrastinate, just because you don't want to deal with something. You'll only end up getting super-stressed.

Also, don't be a snob when it comes to the business aspect of the band. It sounds so sell-out and uncool when you come from a fucking big punk rock background, but when you start something like this and are booking shows, you need to realise that it *is* a business. The faster you adopt that mindset, the better off you will be, because it's absolutely fucking awesome to be involved in that side of things. It supplements your creativity and you can do stuff philanthropically through it, which is the stuff that's going to feel the best.

When you do a meet and greet for a kid who has a disability, remember that you've done something with your career that culminates in that day for that person. To be able to pay your own money to fly someone out like that, or figure out cool ways to raise money to fight cancer – that's absolutely incredible, but you don't get that without working on your craft as a businessman. It's all business, but it's how you choose to do it that will determine if it's a greedy venture or world-changing.

Lastly, know when to put the whiskey bottle down. Enjoy the partying and excess, sure, but start working on a bit more moderation now. You could definitely use a five-year head-start on that and, trust me, you pay for it in your 30s a lot more!"

SYNYSTER

"DON'T HAVE REGRETS ABOUT ANYTHING"

SYNYSTER GATES

A man called Synyster, bravely regretting nothing

Dear Johnny

"You've just quit high school to join the band, which seems like a no-brainer. You're only 18 and not thinking about the consequences. You can only see the upsides, because you've got so much passion to be a bass player in a band. You made the right choice and it will all work out – you got pretty lucky!

The first time you get onstage with the band will be in Tucson, Arizona. Try not to fuck up so much! That show will be rough and maybe you should be a little more prepared than you think you need to be. Spend money on a good bass, because you will break strings every night, and that's pretty hard to do on a bass. So don't worry about going into debt and spend that money sooner. In the van days, you will often end up being the driver for the night, so stay awake. There will be a few times it gets hairy. That being said, get as much sleep as you can now, because when you're in your 30s and you have a son… good luck!

Really try to discipline yourself now. This will be your craft for the rest of your life, so don't take it for granted. You've really got to work at it and enjoy the process of learning. When you get into a studio for the first time to make Waking The Fallen, you will be *way* out of your element and you won't fully grasp what it means to record an album right away. But it will be a great experience and through it you will learn a lot. So, enjoy the process. You're going to feel in your head and in your heart that it's not quite there yet, but don't worry. You will get there in the end.

Savour the moments when you're on Warped Tour, walking around in the sun handing out demos to people. You may be taking it upon yourselves to put the band out there, but you're really just playing with house money and the responsibilities aren't so high yet. Enjoy that time at ground level, and as things get bigger, try to work on keeping yourself in the moment. Don't let it get away from you. Oh, and be on guard for the pranks that the band will pull on you as part of your initiation process! Especially watch out for buckets of water…

Just keep on doing what you're doing and it will all work out fine. You will love these guys whose garage door you used to knock on just to watch them rehearse, and you're going to love being a part of it. Most of all, just enjoy the ride and don't take anything for granted. It's going to be rough sometimes, but in the end it's all worth it, I promise."

JOHNNY

Sadly, Johnny took hair growth on the left side of his head for granted for far too long

"TAKE NOTHING FOR GRANTED"

JOHNNY CHRIST

AVENGED SEVENFOLD HEADLINE DOWNLOAD THIS SUMMER. SEE THE GIG GUIDE

GREG BARNETT

THE MENZINGERS' FRONTMAN LOVES FISHING, PARIS, AND STEALING GLASSES FROM PUBS…

THE MENZINGERS

MY FIRST GUITAR WAS...

"A white Mexican Fender Stratocaster my dad got me. I got it because I loved Jimi Hendrix and Kurt Cobain, who were also left-handed Strat players, so I wanted to be like them. Obviously, I couldn't play like them, but I could look at myself in the mirror and feel as cool as them. I still have it, actually, and the song Mexican Guitars is partly about that guitar."

IF I WASN'T A MUSICIAN I'D BE...

"A professional skateboarder. When I was 12, I was obsessed with the idea and nobody could tell me different. Me and my friends started a skate company, and we would film each other and mail the skate videos to all the famous deck companies. I was dead serious about it until I got a guitar at 14, then I was dead serious about being in a band. That one actually worked out!"

THE FIRST TIME I SANG IN PUBLIC WAS...

"At my high school talent show with some friends. Technically, we played a skate park before that, but nobody watched us so I don't count that! We played a Rancid song called You Don't Care Nothin', and we went to The Salvation Army store to buy suits the day before. We really loved ska and we wanted to look like we were in The Specials!"

SOMETHING PEOPLE MIGHT NOT KNOW ABOUT ME IS...

"I love fishing. My grandfather owned a boatyard in Long Island, so he and my other grandfather taught me to fish at a really young age. The line '*Lost like all the others from when I was just a kid*' in Irish Goodbyes is literally about being overwhelmed by life, turning my cell phone off and going fishing all day."

THE BOOK THAT CHANGED MY LIFE IS...

"Lolita by Vladimir Nabokov. Whenever I recommend it to friends they always say, 'This is a fucked-up, gross story,' and I get that, but listen to the language. Nabokov has a way of taking either the mundane or the deepest, darkest thoughts and projecting them so poetically. I wanted to speak like him, and his imagery really influenced my songwriting."

"I GOT STARTLED BY HAVING MICE IN MY BEDROOM!"

●GREG BARNETT●

GROWING UP IN LAKE ARIEL WAS...

"Like living in the woods. It wasn't really me, though – my dad lived in New York, where they had bands and sidewalks! That's what I really wanted, so I moved to Philadelphia when I turned 18. But then people were like, 'Who's this redneck from North East Pennsylvania?'"

I HAVE ALWAYS BEEN EASILY STARTLED BY...

"Mice. It's the presence of something moving faster than you're aware of that scares me. All the houses in Philadelphia are really close together, so everybody has mice. It got pretty bad in one house – they got into my bedroom and I was like, 'I just can't deal with this.' The kitchen is one thing, but beds are another!"

THE BEST THING MY MOTHER TAUGHT ME IS...

"How to steal pint glasses! When I was a kid, she would always be like, 'Don't say anything, I'm going to hide this glass in my purse.' Our cabinet was full of beer glasses from every restaurant in town! I recently realised I've been doing it unintentionally as well!"

MY FAVOURITE PLACE IN THE WORLD IS...

"Paris, along with Berlin. They're my two favourite cities and I'd move to Paris in a heartbeat. For me, it's similar to when people travel to LA and have an idea of it in their head. When I think of Paris, I think of beautiful architecture and intellectual thinking, so every time I'm there I play into these stereotypes of meeting people and talking all night outside a café."

A FOND MEMORY FROM CHILDHOOD IS...

"Visiting my dad when he lived in New Orleans. My mom put me and my brother on a plane, and we had no idea what was going on. My dad picked us up, put the sunroof down and we blasted ['90s jam band] Blues Traveler. We just drove around for three weeks, blasting music."

WORDS: JAMES MACKINNON PHOTO: EMILY DUBIN

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“I AM RECKLESS, I AM ABSURD And I am all over the place – ON PURPOSE”

PHILIP H. ANSELMO IS A METAL HEAVYWEIGHT, BOASTING A CV OF EAR-BRUISING BRILLIANCE. HE'S ONE OF EXTREME MUSIC'S MOST DISTINCTIVE *AND* DIVISIVE VOICES. AND **THE ILLEGALS**' NEW RECORD IS PROOF THAT THERE'S PLENTY OF FIGHT LEFT IN HIM YET…

WORDS: SAM LAW **PHOTOS:** DANIN DRAHOS / JOSEPH DORIGNAC IV

Philip H. Anselmo is, by his own time-worn admission, a tough nut to crack. Once the frontman of '90s metal's mainstream-bothering behemoths Pantera, he's retreated further towards the genre's hazier extremities with each passing year. A child of New Orleans, Louisiana's multicultural melting pot, he's nonetheless been plagued throughout his career – from his bands' incorporation of Confederate imagery, to his own ill-advised proclamations – by accusations of racism and bigotry. And, despite a caricature image of gruff machismo that's only intensified with time, he speaks to Kerrang! today with the ease of someone coming to terms with everything.

"You can ask me anything," he laughs, early on, that deep voice creaking with the luxuriant tenor of a coffin door. "I'm an open book. I'm easy like Sunday morning!" It is, in fact, an unusually chill Tuesday outside NOLA. But as

Philip H. Anselmo 2018: The H stands for hard. Possibly

Anselmo explains that the members of his 'solo' project The Illegals were in town last night, it's understandable if there's something of a 'weekend' feel to our conversation. Not that Anselmo indulges in alcohol these days ("When I drank, that was my problem. I could never just drink two. I had to drink to destroy!"); his resolution to "put down the bottle" perhaps catalytic to this ongoing late-career renaissance and (unspoken) rehabilitation, following the drunken ignominy of Dimebash 2016.

His actions that night – roaring "White Power!" into the audience and throwing what appeared to be a Nazi salute – regardless of their reason, will not be quickly forgotten. Apologies have been offered, and Phil recollects the evening with a tone of heartfelt regret, but this is an individual who only knows how to move bull-headedly onward. Case in point: that interestingly-named latest LP…

FACT FILE

FACTING HOSTILE

YOUR QUICK GUIDE TO EVERYTHING ABOUT PHILIP H. ANSELMO…

BORN: New Orleans, Louisiana, June 30, 1968.

LIVES: Rural Louisiana, about an hour outside of NOLA.

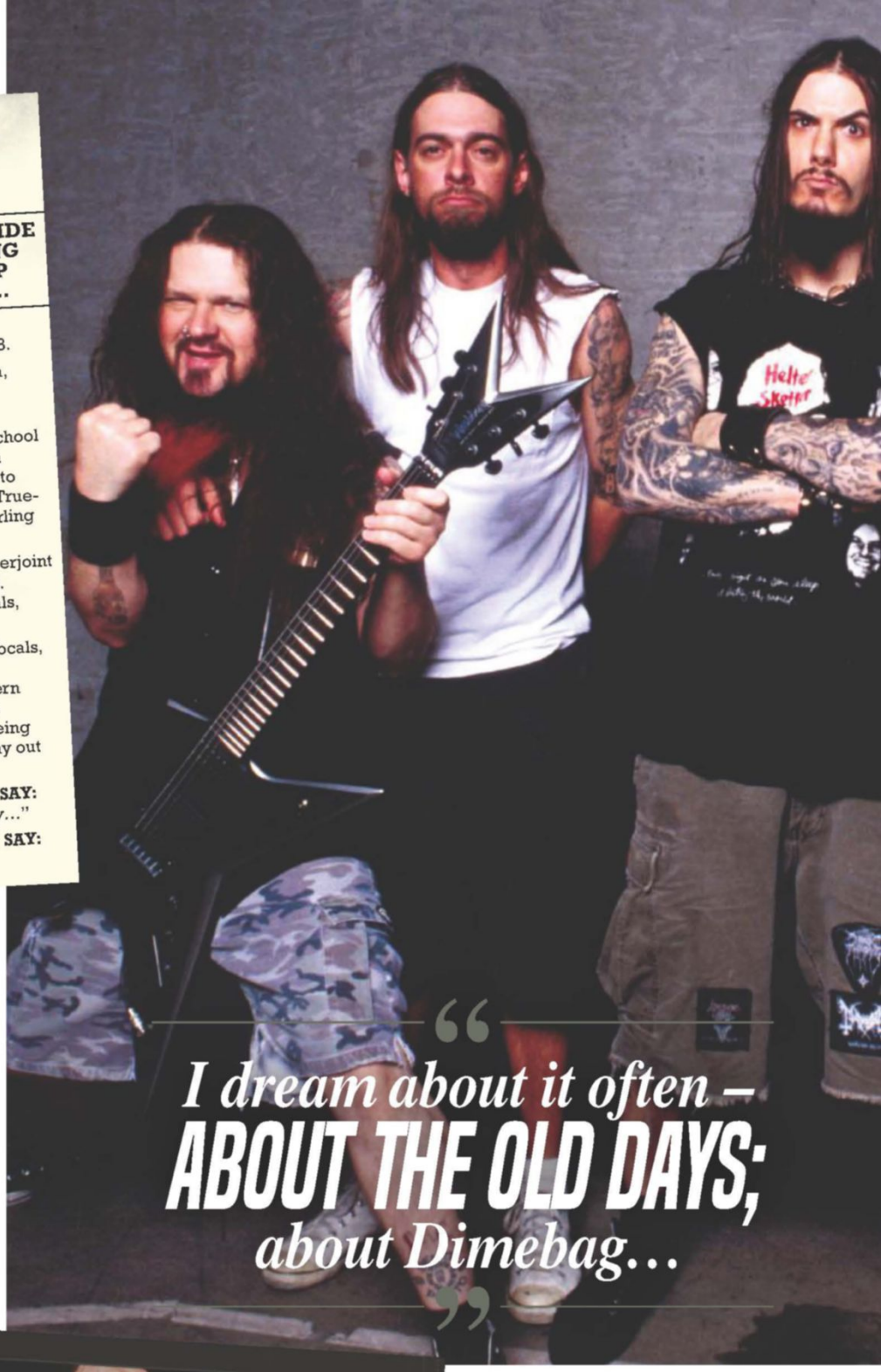
EDUCATION: High-school dropout. A street-level education of learning to starve and play gigs. True-Crime novels, Rod Serling and H.P. Lovecraft.

BANDS: Pantera, Superjoint Ritual, Down, Philip H. Anselmo & The Illegals, Scour, En Minor.

SPECIAL SKILLS: Vocals, guitar, record-label management, Southern charm, horror movie knowledge… and being able to punch his way out of a tight corner.

MOST LIKELY TO SAY: "*Walk on home, boy…*"

LEAST LIKELY TO SAY: Nothing at all.



> *"I dream about it often – ABOUT THE OLD DAYS; about Dimebag…"*

YOU'VE NAMED THE ILLEGALS' SECOND ALBUM CHOOSING MENTAL ILLNESS AS A VIRTUE. THAT SEEMS LIKE A WILFULLY PROVOCATIVE TITLE…

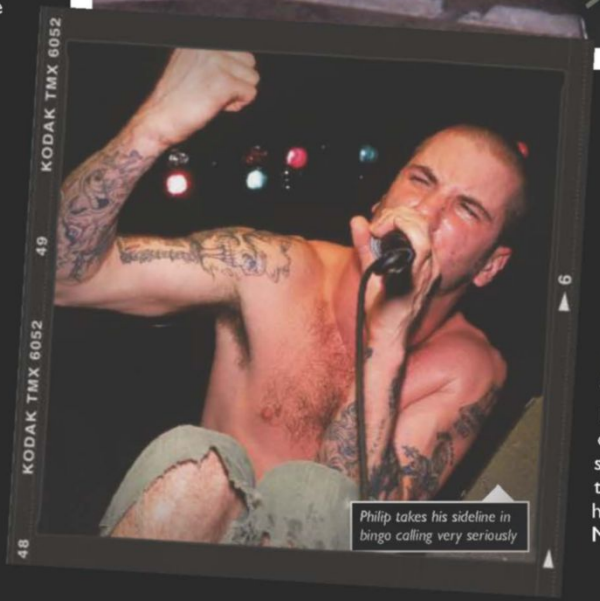
"Every word I write is supposed to be mentally provocative. It's like being an abstract painter – I like to paint a picture and have other people interpret it. I am reckless, I am absurd, and I am all over the place – on purpose."

WHERE, FOR YOU, DO THE ILLEGALS FIT IN AMONGST YOUR REPERTOIRE ON TOP OF THE LIKES OF PANTERA, SUPERJOINT RITUAL AND DOWN?

"It's just another expression of music. Firstly, Pantera has been done for over a decade. It does take up a small amount of time and effort, because it is still a business. But that's that. On Down, we went in knowing that it was made up of many different other bands, and that we'd need to leave room for each other. Corrosion Of Conformity just put out a new record, so Pepper [Keenan] is out on tour. Eyehategod [and drummer Jimmy Bower] are on the same tour. My guys are working and I love it. The same thing goes for Superjoint. They know I'm crazy, I know they're crazy. We will eventually get back together and make another record. There's always time for [those bands]. Right now I've got room for The Illegals, and for whatever comes next, or whatever people want to hear."

LOGISTICALLY, FAIR ENOUGH. WHERE DOES IT SIT STYLISTICALLY, THOUGH?

"People ask me, 'Why so many bands? Why don't you just put it all under one band?' But I am a music nerd. I'm a glorified fucking music fan. If one of my favourite bands puts out a record that's completely alien to what they're known for, it's a put-off. Every time they change on me, it feels like some kind of betrayal!"



Philip takes his sideline in bingo calling very seriously

THAT CAN GET A LITTLE HARD TO KEEP TRACK OF, MIND…

"I realise that this music is not going to be some mass appeal thing. I'm not writing to have a number one record. I just did a project for the fun of it. I see it in no other way. Music is freedom! And I am going to fucking explore…"

YOU SEEM TO BE EXPLORING BLACK METAL ON THIS LP…

"I don't really think I was coming at it from a black metal mindset – more death metal. Some of the older riffs on there I plucked from old shit I had held back, from 1996 or 1997. I wrote those during an epiphany of nostalgia that I was having at that time, going back to the first two Morbid Angel records. They just seemed like riffs

Pantera: the good old days

The Illegals: a little older, a little wiser, a lot heavier

worthy of being used – and I'd gotten sick of sittin' on them. For me, those riffs work so well with the modern sounds. Big props to the modern Australian death metal scene for being a big influence, too. It was a case of, 'If it works, it works. If it doesn't, it doesn't.' That's the beauty of music. And that's the beauty of being a free agent. I can make any kind of music that I want – and I have."

WHICH AUSSIE ACTS ARE YOU A FAN OF?

"Portal, number one. They're the greatest death metal band around, in my opinion. I love their spin-off, too, Impetuous Ritual. I also like Vomitor, Cauldron Black Ram – especially the first two records – and Mournful Congregation, who are quite different. I've got to give props to King Parrot, too. They're part of the Housecore Records brotherhood."

SPEAKING OF HOUSECORE, DOES RUNNING THE LABEL FUEL YOUR INTEREST IN THE CURRENT SCENE OR VICE-VERSA?

"A little bit of all of the above. I don't have a million bands on my roster, just for the sake of doing it. It's always a small nucleus. I'm always open to spreading out and getting more under the umbrella eventually, but right now, it's very much a DIY label. It's an awesome, fun, bonding experience, juggling and facilitating so many bands, and it gives me this wonderful opportunity to work with younger guys from a different generation from all over the world. Just look at SYK – another Housecore band from Italy – whose frontwoman Dalila Kayros is, in my opinion, one of the best pure vocalists out there right now. She is a fucking beast. Making music with those guys keeps me young; it keeps me on my toes."

IT'S SAFE TO SAY YOU'RE STILL A CUTTING-EDGE FAN, THEN?

"I'll always be interested in where experimental music and extreme music are going, because that's how I grew up. I watched the entire [scene] come together. I'm that old! And I've always kept my eyeballs peeled. You need to remember that even at the pinnacle of my career, I was still wearing Darkthrone shirts. I've always been interested in where the pulse of underground music is. That's just how I roll. That's what does it for me!"

HOW MUCH OF YOUR TIME DOES HOUSECORE TAKE UP?

"It's 24/7. It's a way of life. One way or another, something will come up with one band or another. Something seems to get done every day. The 'sculpture' is always being altered."

IS THERE MORE TO COME?

"In a couple of months there's a band I did that's the complete polar opposite of The Illegals' record. It's called En Minor. I get a lot of questions because I opened my big mouth and compared it to these great bands [The Cure, Sisters Of Mercy] without even really meaning to. I was just trying to give an overview. To quell everything, I'd [redefine it by saying] that if you host a gigantic party, get tired and want everyone to get the fuck out, this'll be the record to get them to leave. Depression-core!"

AND BEYOND THAT?

"Man, I've been sitting on four tracks of the weirdest shit since 1988 when I got my first four-track machine. Right now, in my life, I'm trying to trickle out the good stuff. And I'll try to do it with all kinds of different bands, because it's all kinds of different expressions of music. Then I'll get frustrated and dump out all the demos afterwards anyway (*laughs*)! There'll be another couple of records after En Minor. They're done and I'm sitting on them. It's just strategic to put them out little by little."

IS IT FRUSTRATING SITTING ON SO MUCH MATERIAL?

"It's very frustrating. But with age and maturity you learn patience and pecking order and, I guess, which things are most pressing. I personally see the nostalgia in it, as well. You'll always be able to look back and say, 'This was 2013 or 2014 and that was what was on my mind at the time.' It's a story; it's an expression; it's another chapter in the book. It's always good to have those benchmarks."

Phil Anselmo turns 50 years of age on June 30 this year. For all of his storied evolution, it's difficult to imagine one of metal's angriest young men facing down middle age. He broaches the subject, unsurprisingly, with an element of that same bullishness. Those "chapters of the book" are inked-in, never to be re-written. As he leafs back through, however, there are flickers of pain and hints of regret. Above all, though, there's the light of possibility. In rounding out that legendary legacy, there are still many chapters to be written. And maybe – just maybe – there is still time for reconciliation, to re-cast some of those past in kinder light…

SO MANY OF YOUR PEERS SEEM TO LACK THE VITALITY THAT YOU HAVE AT THIS STAGE IN YOUR CAREER. WHY DO YOU THINK YOU'RE STILL SO ACTIVE, WHILE A LOT OF OTHERS ARE WINDING DOWN?

"I have no idea. I guess that's just how they made me. I am a weird, walking contradiction…"

DO YOU FEEL THAT GIVEN THE TRAGEDY, ACRIMONY AND CONTROVERSY THAT'S PLAGUED YOUR CAREER, IT COULD BE A MECHANISM TO PUT PAIN MORE QUICKLY INTO THE REARVIEW?

"To put one foot in front of the other is the only and best medicine that I have ever known. I'll keep moving and shakin' and doin' my own thing, and just let the world deal with itself."

> *It's absurd to me that anyone* **WOULD JUDGE ANYONE** *by the colour of their skin, their heritage or their religion*

Philip didn't take too kindly to the photographer asking him to say: 'Cheese'

Down, on the beach: sand castles just out of shot

– who is from Detroit – called me after she'd gone home for Christmas to tell me Emanuel's Kronk gym was under threat of going out of business. That would close his entire amateur program down, it would put kids out on the street, take food out of mouths and clothes off of backs. They were having a fundraiser, so I sent X amount of money because I was concerned. He phoned me back to tell me I was the first one to donate anything. From there, we built a great friendship and hung out lots."

AND YOU HAVE SOME IN-RING EXPERIENCE, TOO, RIGHT?

"I boxed for a long time. Back in the Pantera days I would bring my boxing trainer out on tour. In the early days I'd be doing shows with black eyes and broken noses from sparring earlier in the day!"

JUST OVER TWO YEARS FROM THE DIMEBASH CONTROVERSY, DO YOU FEEL THAT'S SOMETHING YOU'VE MOVED PAST?

"I feel like it's ridiculous. I made an off-colour joke and 'Boom!' – it's like I'm literally Hitler! I'm not. I take each individual one at a time, in the way that any logical individual will. I have love in my heart. Over the years I've learned to take the first step with love and to put good faith first. I get along with everybody. If there's any doubt about my political leanings, people should get it out of their heads. I was raised amongst a dazzling [cast of characters] from the theatre, from the mental hospital, from all walks of life – all colours, creeds and kinds. It's absurd to me that anyone in this day and age would judge anyone by the colour of their skin, their heritage or their religion. I'm a harmless guy. I'm a reactionary, not a troublemaker."

FAME HAS BEEN A DOUBLE-EDGED SWORD THROUGH THE YEARS. WOULD YOU TRADE SUCCESS FOR ANONYMITY?

"I'm a realist. What has happened has happened. What is going to happen is going to happen. What am I supposed to do about it? Am I supposed to re-live shit, or rewind time? Erase people's memories? If you stack what I've done up against all the horrible things that have been done on this earth, I'd hope that I'd come pretty low on the list. I don't have a racist bone in my body. My heroes are everybody."

ONE OF THOSE HEROES WAS LEGENDARY BOXING TRAINER EMANUEL STEWARD, RIGHT?

"I got to confide in and work with and consult one of the greatest world-renowned trainers in the history of the sport. Emanuel used to call me before every single fight he was either working on [as trainer or pundit]."

HOW DID THAT RELATIONSHIP COME ABOUT?

"I used to trade fight-tapes on VHS, the same way people traded music tapes before the internet. One of the biggest traders in the U.S. introduced us, and we had a long, awesome conversation. Years later, my wife

WHAT ADVICE WOULD YOU OFFER TO THE 19-YEAR-OLD WELCOMED INTO THE PANTERA FOLD 30 YEARS AGO?

"I'd tell him, 'Do a lot more core work, take your craft a bit more seriously and put the fucking bottle down!' If I was going to put my body through the torture and the grind, I should've been training like an elite athlete instead of drinking like an elite alcoholic…"

DO YOU REGRET HOW THINGS TURNED OUT WITH PANTERA?

"I don't really engage with dwelling on the past. It's always brimming under the surface in my conscience. I live it. I think about it every day. I dream about it often – about the old days; the old times; about Dimebag [Darrell, the Pantera guitarist who was shot and killed by a gunman onstage in 2004]. I wish Dimebag were alive today, of course. In my deepest of hearts I know that he and I would've made up a long time ago. We were too good of friends for all of this."

HAVE YOU RATIONALISED IT?

"Pantera was like any band – if you live in tight confines it gradually [becomes] a grind. Dealing with everybody growing up and becoming their own individual means its always hard to keep a band like that rolling in those conditions. Look at The Beatles. Look at all the other bands that've broken-up. Also, being a huge band, playing huge arenas [as Pantera were]? For me, there's an element missing in that. Give me the feel of a small, dirty, sweaty, grimy, punk-ass rock club any day."

WHAT ARE YOUR THOUGHTS ON RECONCILIATION – AND THE POSSIBILITY OF A REUNION?

"As a fan, I always hate hearing about my favourite bands fighting or falling-out. But, immediately, it jumps to a personal perspective. Is making amends with Vince [Abbott, Pantera drummer and Dimebag's brother] a necessary thing in my life right now? That's a good question. He's his own person. I'm my own person. Rex [Brown, bass] – who I get along with great – is his own person. Vinnie [Paul, Pantera drummer] has chosen to walk away from both of us to do his own thing. We respect that. If, at some point, I could come to an agreement or a handshake from Vince – anything positive – of course I would love to do that. It would make my heart feel so good and be a big thing – a healthy thing – for both of us."

WHAT'S YOUR MESSAGE TO FANS WHO KEEP CALLING FOR A PANTERA REUNION?

"I do have compassion for the fans who want to see it. There is a contingent of young fans who never got to see Pantera. I have plenty of empathy for them. That makes me think, well… maybe. But let's be clear here – the fans would need to want it. If that weren't the case, I'd only be doing it for the money and that's something I never want to do. I ain't never doin' no fuckin' nothin' for no money! Fuck that shit. It would have to be something true and from the heart. And as we stand right now, we are not there yet…"

AS A 'METAL ICON', HOW IMPORTANT IS LEGACY?

"I really have no hand in the matter. All I can do is keep producing and moving on. Once you're dead, you're dead – there's no looking back. As much as I love horror films, there's no hovering in ghostly form to look at how the populace are mourning or laughing or applauding your death. But I would like to say that perhaps one day somebody will take a look at the body of work that I've done, appreciate it, and be inspired by it. Music is an imperative and perilous journey. If you are committed to music, you are married to it immediately. It is your God and your child."

SO WHAT'LL BE ETCHED ON YOUR GRAVESTONE?

"'Here lies the imperfect individual…' Nothing more, nothing less. I've become this 'icon', but I'd rather be seen as more of a feet-on-the-street, down-to-earth, regular dude, there to have fun with everybody. And if the microphone happens to be in my hands and I'm screaming the words as long as people have smiles on their faces and are having a good time, all the better – that's why I started and that's how I shall end!"

THE ILLEGALS' NEW ALBUM CHOOSING MENTAL ILLNESS AS A VIRTUE IS OUT NOW ON SEASON OF MIST

Dimebag and Philip: a few drinks might have been taken

THE SONGS THAT SAVED MY LIFE

FALL OUT BOY'S FRONTMAN LOVES A CROON, AND THE ODD BIT OF METAL, BUT HAS BEEF WITH A PARTICULAR INSANE CLOWN POSSE TUNE...

THIS WEEK: PATRICK STUMP, FALL OUT BOY

THE SONG THAT MAKES ME THINK OF HOME IS...

LAKE SHORE DRIVE

"This song ended up being used in Guardians Of The Galaxy Vol. 2. My dad was a folk singer and kicked around the Chicago music scene, and this band were one of the only big success stories from Chicago at that time. I grew up with this song and it meant a lot to me for a variety of reasons. When they use it in the film it's not during a particularly emotional scene, but it was a shock. I felt this weird, unwarranted pride. Those chords make me misty-eyed every time."
FIND IT: Lake Shore Drive (1971)

THE SONG THAT I'D MOST LIKE TO COVER IS...

LA VIE EN ROSE

"You know what? I'd like to do something where I don't have to sing so high! I like to croon a lot, surprisingly. I rarely get to put my kids to bed anymore, but when I do I like to sing them this song, which is very croon-y. I'd therefore love to have cause to sing this song, or something that's in the same style."
FIND IT: Chansons Parisiennes (1949)

THE SONG THAT'S MADE ME THE MOST CASH IS...

SUGAR, WE'RE GOIN' DOWN

"It's a difficult one to even know how to answer, but I'd be a fool not to pick this. It had a tremendous impact on us and our career. I didn't know people would like it as much as they did, or that we'd still be playing it and they'd be excited to hear it even now. That's probably the most *life-changing* song for us, though I can't be sure it's the one that made us the most money – I literally have no idea!"
FIND IT: From Under The Cork Tree (2005)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN IS...

THE BATMAN THEME

"I don't really know that I ever wanted to be a musician as a kid, but this made me realise that I enjoyed playing with songs and composition. My brother and I used to share a room, and he had this Casio keyboard that I sat down at and worked out the melody to this on. I was little, but I figured it out, which I loved doing."
FIND IT: Batman: Original Motion Picture Score (1989)

> **"I'VE NEVER WANTED TO STAGE-DIVE IN MY LIFE!"**
> **PATRICK STUMP**

THE SONG THAT HAS THE GREATEST LYRICS IS...

YOU CAN CALL ME AL

"Paul Simon writes songs that are both emotionally resonant and really clever. I'm a fairly reclusive kind of guy, and don't like talking about myself all the time, so I rely on a degree of cleverness to convey things. When he gets to the line, '*He doesn't speak the language / He holds no currency*,' my mind was blown, because it's such a fucking brutal lyric. You don't get better than that."
FIND IT: Graceland (1986)

THE LAST SONG I LISTENED TO WAS...

WOLVERINE BLUES

"We were in Sweden recently and everyone was talking about Entombed, who are a Swedish death metal band. I'll be the first person to admit that I don't know very much about metal – there are bits and pieces that I know, but I couldn't pretend to be an expert, or anything. I looked up Entombed online so I knew what everyone was discussing in the van, because the rest of the guys were raving about them. Did I enjoy listening to this? Yes, but I'm no expert!"
FIND IT: Wolverine Blues (1993)

WORDS: JAMES HICKIE **PHOTO:** LINDSEY BYRNES

THE SONG WITH THE WORST LYRICS EVER IS...

MIRACLES
INSANE CLOWN POSSE

"'*Fuckin' magnets / How do they work?*' I'm not going to mock somebody for being mystified by physics. But judging it simply on the merits of lyricism and song as an art form… yeah, that's a pretty bad lyric. But hey! I've written plenty of bad lyrics in my day, so no judgement."

FIND IT: Bang! Pow! Boom! (2009)

THE SONG I'D LIKE TO BE REMEMBERED FOR IS...

THNKS FR TH MMRS

"I'm totally lucky that people like my voice, but I don't really know a lot about singing. I know a lot more about songwriting, so I see myself as a composer, or whatever. I'd therefore like to be remembered for something intricate or instrumental, so I'd have to say the horn and string arrangements on this song. That was the first time I convinced people to hire a horn section – although I ordered all the wrong horns!"

FIND IT: Infinity On High (2007)

THE SONG YOU MIGHT NOT EXPECT TO FIND ON MY IPOD IS...

PALLADIUM

"I don't know if anyone would be surprised by the song, but I've been practising a lot of bass at home, so this is a good song to do it to. I'm pretty bad at sight reading [music], so I'm trying to get better at bass clef, so I've been reading a lot of bass music to be more proficient. I'll put up some stuff I don't know, and then as my reward afterwards, I'll play this song."

FIND IT: Heavy Weather (1977)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

DIANA GONE WRONG

"I have never wanted to stage-dive in my entire life, so this is the most difficult one to pick! I never engaged in things like mosh-pits and stage-diving when I was younger, as I was even littler and even more shy back when I was going to hardcore shows! This song has a mosh part that made me *almost* step away from the wall at the back of the venue for a moment."

FIND IT: No Time For Love (1999)

THE HARDEST FALL OUT BOY SONG TO PERFORM IS...

YOUNG AND MENACE

"It's very difficult to play live, though it's doable and it's mostly live instruments. It's one of those ones where when I'm playing, there's this array of guitar pedals, so there's almost no way for me to play and rock out. It's more like I sing, step on one pedal, and then sing, and then I have to step on another pedal, then again, and again. I basically have to just stay there pressing pedals!"

FIND IT: M A N I A (2018)

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

KERRANG! AAA

ASKING ALEXANDRIA

BIRMINGHAM 23.01.18
MANCHESTER 24.01.18

Ben Bruce began his transformation into Beetlejuice

KKKKK

BUCKLE UP FOR 48 HOURS ON THE ROAD WITH THE TOUR THEY SAID WOULD NEVER HAPPEN

WORDS: PAUL TRAVERS **PHOTOS:** PAUL HARRIES

Andy always correctly pointed out where Jake Pitts was

THIS TOUR has been a long time coming. It's not the first time Black Veil Brides and Asking Alexandria have played together – they both supported Avenged Sevenfold back in the day and they've shared numerous Warped Tour and festival stages, including the UK Warped extravaganza in 2015 – but they've never shared a full-on head-to-head tour… until now.

"Of any two bands in the world, our two bands have been the most linked," says BVB frontman Andy Biersack. "We came out at the same time, we're the same sort of age. We were the two hype bands of the time and there's been this sense of attachment."

And friendly rivalry?

"I think they're probably the best band on the planet so they should shut up and just rock it," laughs Asking Alexandria singer Danny Worsnop. "There's always that rivalry aspect. We're *frenemies*. That's probably why some people thought this tour would never happen, because it would be one big dick-swinging contest. But we love those guys!"

When Kerrang! first arrives at the O2 Academy Birmingham mid-afternoon for the first date of the UK Resurrection Tour, the Asking Alexandria singer is actually nowhere to be found. He misses our first scheduled meeting, not because he is off being drunk and disorderly as would have happened in times gone by but, as he tells us later, because he is "fucked with jetlag." Andy Biersack, by contrast, has been up and about for hours.

"I went for a walk in Birmingham this morning," he reveals. "I didn't used to do that because I'd be far too hungover. Now I'm a little bit more healthy and I like to get out and about when I can."

And did anyone spot you on your wanderings?

"Quite a few, yeah, which I was not expecting!" he laughs. "I had a beanie on, pulled down, with my hood up and big headphones, and sweatpants, but I was still a very popular fixture at the Bullring mall today."

Danny finally shows up at around 6pm for the simultaneous, but separate, meet-and-greets that both co-headliners have set up. Black Veil Brides look every inch the rockstars and consummate professionals in their black leather stage clothes, and it's clear this is just as important for the band as the fans. Andy, for one, sees meeting fans as a way of remembering why he's in a band in the first place.

"One of the things that can be really difficult for people in our position is the negative side of the internet," he reveals. "You see so many upsetting and horrible things that are said about you. One of the great things about the meet-and-greets is that you get a chance to reconnect with reality, which is that the people who come to the shows and support you are really nice, genuine people who are really excited to meet you."

This excitement goes both ways. Nineteen-year-old Imogen from Surrey tells us, "I've loved BVB for years now. I know it sounds cheesy but I've come a long way with them and I feel like I owe them. They've played a big part of my life."

At the other side of the hall, AA are hosting their own event. In their collection of coats, hats and beards they look more like a bunch of blokes who've walked in off the street, and their session is more raucous, peppered with screams, laughter and messing about. As a comparative metaphor between the two bands, it actually works quite well.

AA's fans are just as dedicated as BVB's. Nineteen-year-old Ben from Ipswich last saw the band in Birmingham, Alabama, while 18-year-old Evangeline from Coventry has turned up with an AA-themed border already tattooed on her midriff. With all five members signing inside it, she can now get their signatures inked, too.

"I had a rough time with depression for a very long time, and there was something about their

LIVES

No, we don't want a drumstick thanks, CC. We're trying to cut down

STAR SHOUT!

ANDY BIERSACK

BLACK VEIL BRIDES, VOCALS

AFTER SO LONG AWAY, WAS IT EASY TO SLIP BACK INTO THE BVB GROOVE?
"You know, I've been in a band with these guys and spent more time with them than I haven't in what you could call my 'adult life'. There wasn't really much of a learning curve to getting back into what we've done for most of our adult lives, it really was just a case of jumping back in and picking up where we left off."

IS THERE MORE CLARITY TO BEING ON TOUR NOW THAT YOU'RE SOBER?
"Back when we toured with Asking Alexandria as support to Avenged Sevenfold, I'd be drinking a bottle of red wine just while we were onstage. I was saying to our security guard today that I cannot believe I ever made it to this point. A guy called Jonathan Syverson has been our tour manager since I was 18 or 19 years old. He was the best man at my wedding, and he's probably the reason why I'm still here and wasn't lost somewhere."

James Cassells had really missed Danny's knock-knock jokes

Andy had a very elaborate toilet ritual

You'll get the hang of this one day, Sam Bettley

music and their 'don't care' attitude that helped me let go of bad stuff in my own life. Their music speaks to me so much," she explains.

The meet-and-greets finish just minutes before the doors open and the waiting hordes – many of whom have been queuing since before lunch – start to pour in. Some are here primarily for BVB, some for AA, but largely it's a majority who are here for the whole point of the tour: the joining of both bands.

Asking Alexandria suffer from some technical issues, which lead to Danny missing his cues on opener Into The Fire, before declaring, "All our shit's broken and I can't hear a fucking thing." It takes more than some wayward equipment to derail them, however, and they charge on in typical bullish fashion.

That said, it's not all about tearing shit up these days. The sheer emotive power of Vultures – delivered simply via Danny's voice and Ben's acoustic guitar – is not something they could have pulled off a few years ago. Tonight it's stunning, especially when it's followed by a newly stripped-down version of the moving Someone, Somewhere.

Elsewhere, when they go full monster on Run Free or the blast from the past of A Prophecy, it's killer in a different way, like having a ton of scrap metal dropped on your head from an eighth-floor window. And then there's the middle ground of Alone In A Room, finally making like the pure rock band that From Death To Destiny sort of wanted to be before Denis Stoff-era The Black (from which no songs are aired) took a couple of steps back.

When Black Veil Brides hit the stage, meanwhile, Andy's voice, which has been showing signs of strain all day, finally cracks. Luckily the crowd are singing along loud enough to drown out any imperfections.

There are many things that Black Veil Brides do well, but if there's one thing they do almost peerlessly, it's constructing a huge sing-along anthem. There are more '*Whoah-ohs*' than you'd find in a wild horse stampede through a Bon Jovi convention, but they're all moulded into different, ear-arresting forms, from the brash clarion call of newbie Wake Up to the penultimate heavenly hit of the always massive Fallen Angels.

So, there are first night teething problems, but absolutely nobody leaves short-changed. Night one, then: a hard-won victory.

'Frenemies': The new sitcom coming to Netflix this spring

Backstage at Manchester's Academy the following day, it's quiet. For two bands with such a history of debauchery, this is odd. But things are different now: Asking Alexandria's dressing room in particular is now a family-friendly affair, as guitarist Ben Bruce has brought his wife, new baby son and daughter out.

"To be honest, these days we're just trying to fit in naps," Danny laughs,

Whoever stole Andy's shirt was in serious trouble…

Ashley Purdey liked to keep up with Air Traffic Control updates

Very nice of Danny to make us a cuppa during the show

Learning to use chopsticks: challenging

BVB kick off the world's most rubbish fight

Ben finally got five minutes away from the wife and kids…

reclining on the band's bus. "Even when we have guests, I'll send my assistant out to grab them an hour before we go onstage. They'll hang out for a little bit and then it's showtime. It's not like it used to be. It's not a bunch of booze and women. We're just trying to squeeze in a moment's silence to close our eyes!"

Showtime really is the focus. And as it ticks around, the laid-back atmosphere in AA's dressing room changes to excited tension. Through the PA, there's an ominous pulse of distortion, accompanied by lights that goes on and on before finally ushering Asking Alexandria back Into The Fire. This time there are no missteps, and as the band rampage through Killing You and a pit-stirring To The Stage, it's apparent that Asking Alexandria are on fire right now. The set pretty much mirrors last night's, but tonight they click into that indefinable zone and simply kill it.

'*There is only one throne and I'm not done with it*,' declares Danny on Where Did It Go?. It's a tongue-in cheek arrogance that's hard to argue with when they're on this form.

Where AA start with that weird rhythmic pulse and a big screen full of weird images, the run-up to Black Veil Brides' set is filled with KISS and Mötley Crüe songs, and the big screen is filled with flames. It's a more bombastic, larger-than-life approach, and just as thrilling in an entirely different way. It's their turn for the technical gremlins tonight, but the crowd hardly notices and Andy's voice is back to its deep and lustrous best.

The set is one for fans of all eras of the band. If you want to go back to the screams, there's the metalcore-tinged edge of The Legacy, the rampant Coffin from the Rebels EP and the obligatory Knives And Pens, which ends the main set. Black Veil Brides were never primarily about aggression, however, and in between there are gearshifts aplenty. Manchester gets a fistful of anthems, but there's also the more epic structure of Wretched And Divine and, like AA before them, BVB have their own slower showstoppers in the sombre Lost It All and the set-piece When They Call My Name, delivered against a backdrop of black and white Black Veil Brides nostalgia projected on the big screen. Add violins, top hats and genuinely-effortless charisma from Andy, and you have the sort of big rock show that few other bands from this generation can top.

Backstage post-show, celebratory beers are cracked open, but there are still no signs of misadventure, much to BVB drummer CC's chagrin.

"This tour really has been a long time coming, but offstage it's been far more subdued than I expected. I thought there would be more smashed windows and that we'd end up in jail!" he laughs, before considering something. "But it's still early in the tour… those nights still lie ahead!"

Other cities may want to brace themselves just in case. But in Brum and Manchester, the sheer musical force of both bands has been devastating enough.

BLACK VEIL BRIDES AND ASKING ALEXANDRIA PLAY DOWNLOAD FESTIVAL IN JUNE. SEE THE GIG GUIDE

STAR SHOUT!

DANNY WORSNOP

ASKING ALEXANDRIA, VOCALS

WHY HAS IT TAKEN BVB AND AA SO LONG TO TOUR TOGETHER PROPERLY?

"I don't think either of us ever thought it would be a thing. Between the two bands it's tough to get our schedules lining up. I think our fanbases are so diverse that the possibility was often overlooked. We just wanted to make a point of spending some time with friends. We never see each other, we're always out on tour, so it was a conscious thing to do something together finally."

IS TOURING A LOT CALMER THAN IT USED TO BE?

"It's exhausting, but yes – massively so. I mean, we've got babies on the road with us now, as opposed to us being the babies in the past! It's just a very different affair. We used to be out for the party, now we're here to do a job and put on the best show we can."

Lacuna Coil: understated

LACUNA COIL

O2 FORUM KENTISH TOWN, LONDON. 19.01.18

KKKK

GOTHIC METAL MAESTROS BRING THE CIRCUS TO LONDON FOR 20TH ANNIVERSARY

WORDS: JAMES MACKINNON **PHOTOS:** PAUL HARRIES

Someone went too far with the glue again

Andrea Ferro got caught in a glass case of emotion

These new flight attendants had really amazing uniforms

■ THERE ARE demons and angels spinning above the stage, theatrical gothic romance in the air, and even a circus big top here tonight. Yes, this is the O2 Forum Kentish Town, but not as you've ever seen it. It feels an appropriate way for Lacuna Coil to mark 20 years together, though, because they essentially did run away to join the circus – wandering metal misfits offering glimpses of an astonishing world. And the presence of fans from such far-flung corners as Argentina and Australia is testament to their beguiling legacy.

Over almost three hours there are plenty of thrills and zero spills, as Lacuna Coil execute the high theatrics with shadowy flair. Fire dancers resembling Sia on Halloween hyper-charge the lunatic chug of Blood, Tears, Dust, while The House Of Shame sees them clawing through sheets at Cristina Scabbia and Andrea Ferro. Surprises aren't reserved for the visual trappings, mind. Receiving its first-ever airing, Soul Into Hades demonstrates how Lacuna Coil's mysterious goth-metal blueprint was in place from their first EP, and the seldom-heard One Cold Day is a touching tribute to late founding guitarist, Claudio Leo.

The best, as always, is saved for last. Cristina emerges for the encore in an elaborate ball gown, singing Wide Awake accompanied only by desolate piano. Then she starts to rise… high. As she hovers 20 feet in the air, her pealing high notes are matched only by the sound of collective jaws hitting the floor. Impressively, the band manage to follow that spectacle on their return, as Enjoy The Silence and Nothing Stands In Our Way culminate in an extravaganza of pyro, passion and jubilant applause. This may have been a one-night-only affair, but it's the celebration of a lifetime.

STAR SHOUT!

CRISTINA SCABBIA

LACUNA COIL, VOCALS

WHAT WAS IT LIKE SINGING THAT HIGH IN THE AIR?

"It was really funny. You don't really realise you're so high because you're focused on the show. I didn't even know if I would be able to actually sing in the outfit until yesterday, which was probably my main worry."

IF THE YOUNG CRISTINA COULD LOOK FORWARD 20 YEARS AND SEE THIS SHOW, HOW DO YOU THINK SHE WOULD REACT?

"I would probably have looked really awkward, because I never wanted to be in the spotlight. I was almost hiding behind the microphone stand, but singing gave me something. Now I feel good. I remember where we came from and how much we've learned, and I feel we're now mastering our potential."

TIGERCUB

PLUS: BLOODY KNEES

SCALA, LONDON. 18.01.18

KKK

GLOOMY BRIGHTON ALT.ROCKERS BRING OUT THE GUESTS AT CAPITAL SHOWING

■ AS THE darkness settles and smoke bellows across the stage, like walking into a horror-movie catacomb, Tigercub hit the stage to deliver a sound in keeping with the atmosphere in the room. Lights beam down from the stage like an intergalactic calling from Close Encounters Of The Third Kind, as the band begin to communicate with the crowd via a woozy brand of alt.rock that walks the line between Queens Of The Stone Age's psychedelic swagger and the Smashing Pumpkins' soaring heaviness. It's a hell of an entrance, with the crowd already nicely warmed up by the fat, grungy riffs and casual presence of openers Bloody Knees – but Tigercub turn the fuzz up to 11. "I want to raise a drink to everyone here – happy January and everything," toasts vocalist/guitarist Jamie Hall. Looks like Dry January isn't going too well, then. And while his band's performance has plenty of moments of celebration, there are times where their sound can feel a little lost inside the Scala. However, guest appearances from Jamie Lenman and Blood Red Shoes' Steven Ansell give things a kick up the arse. It's a gig where not everything Tigercub do flies, but when they do, they positively soar.

JAMES HINGLE

STEEL PANTHER

PLUS: INGLORIOUS

O2 SHEPHERD'S BUSH EMPIRE, LONDON. 22.01.18

KK

HAIR METAL MANIACS DON'T QUITE DELIVER THE GOODS AT ALBUM CELEBRATION SHOW

■ WHEN STEEL Panther unleashed their Feel The Steel debut onto the world in 2009, they wrote quite possibly the best '80s metal album *not* to be written in the '80s. It took them from their weekly nights playing covers in clubs on LA's Sunset Strip to international notoriety as a proper band, albeit in wigs. Tonight, even with this being a celebratory show to mark, um, nine years of that album, ahead of their gig at the much bigger Hammersmith Apollo, even with frontman Michael Starr's announcement that, "If we play extra hard tonight, we get an extra case of Guinness," the sultans of all things sleazy and silly are just not as good as normal. It quickly becomes apparent that no more booze will be forthcoming for the band. First up, UK rockers Inglorious do their best to warm the crowd – delivering a note-perfect set that takes in Deep Purple grooves and Whitesnake-ish vocal hooks. Sadly, the sound is far too quiet, doing no small injustice to their otherwise well-earned efforts. When Steel Panther arrive, minutes tick by as the quartet instigate their purposefully laborious band introductions and improvisations, taking the momentum out of what should be a foolproof set list. When they're on fire, they're great – with tracks like Eatin' Ain't Cheatin' and The Shocker sung back word for word – but having to restart Turn Out The Lights and Girl From Oklahoma only adds to tonight's sense of discontinuous ambivalence. Rescuing something of the night with later cuts 17 Girls In A Row and Gloryhole, it's an unusually mixed bag of a gig from the normally steadfast hellraisers.

AMIT SHARMA

36 CRAZYFISTS

PLUS: ALL HAIL THE YETI, '68

O2 ACADEMY ISLINGTON, LONDON. 21.01.18

KKKK

METALCORE'S GREATEST SURVIVORS RETURN ON BLISTERING FORM

WORDS: GEORGE GARNER **PHOTOS:** CHRIS CASEY

Brock's Chino Moreno impression was always welcome

STAR SHOUT!

BROCK LINDOW

36 CRAZYFISTS, VOCALS

YOU SEEMED PRETTY PLEASED WITH THE CROWD REACTION TONIGHT...

"Not to be too emotional, but the last few days I've had a few heart-to-hearts with myself about how special this has been. As we get older, the less we get to come over here – you can't take it for granted. The shows have all sold out. It's incredible."

YOUR LAST TWO ALBUMS HAVE TACKLED SOME TOUGH PERSONAL ISSUES FOR YOU – HOW ARE YOU DOING NOW?

"I know where I was, and I know where I don't ever want to go again. The music for Lanterns was done for a bit before I started writing lyrics. I was coming off the Time And Trauma album, which was all about my mom's passing, and now I'm divorced. I wanted to make music with some light at the end."

■ FOR MANY, 36 Crazyfists will forever be associated with the memory of an era when metalcore reigned supreme. You know, 2004. In truth, they fit as uncomfortably into that scene as Deftones did nu-metal. Where other bands hollered'n'chugged generically, 36 Crazyfists' music and lyrics channelled the ice-swept beauty and wilderness of their Alaskan homeland. Metalcore's moment of hegemony may have long since subsided, yet here 36 Crazyfists are: still going strong, and on a sold-out tour, no less. What's more, judging from the savage reaction in the pit to new songs taken from 2017's Lanterns, neither band nor audience are relying on nostalgia. It's little wonder hulking frontman Brock Lindow keeps blurting out "Fuck!" as he surveys the whirling crowd.

It's the kind of reaction tonight's supports struggle to muster, though not through lack of effort. Up first are '68, a duo featuring ex-The Chariot chap Josh Scogin, who is reassuringly still warping rock into unrecognisable shapes. Afterwards, All Hail The Yeti's endearing passion continues to outstrip their songcraft, though new song Slow Season suggests they are hard at work addressing that balance.

Inevitably, tonight belongs to Crazyfists as they deliver unimpeachable anthems like At The End Of August and I'll Go Until My Heart Stops, as well as a cover of Alice In Chains' We Die Young and the live debut of Sea And Smoke. It is all as breathless as it is ferocious. Sadly, both Vanish and Reviver are AWOL tonight, plus it would be welcome if they had indulged in the acoustic brilliance of, say, Dark Corners or The City Ignites. That said, nuance is perhaps a necessary sacrifice on a night that transforms the Academy into a warzone. Just another quiet Sunday evening with one of metal's most frustratingly underappreciated bands.

"Y-M-C-A!"

REVIEWS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

WATERPARKS

ENTERTAINMENT *(EASY LIFE)*

KKKK

TEXAS POP-ROCKERS SHOW OFF THEIR WILD AMBITION ON ALBUM NUMBER TWO

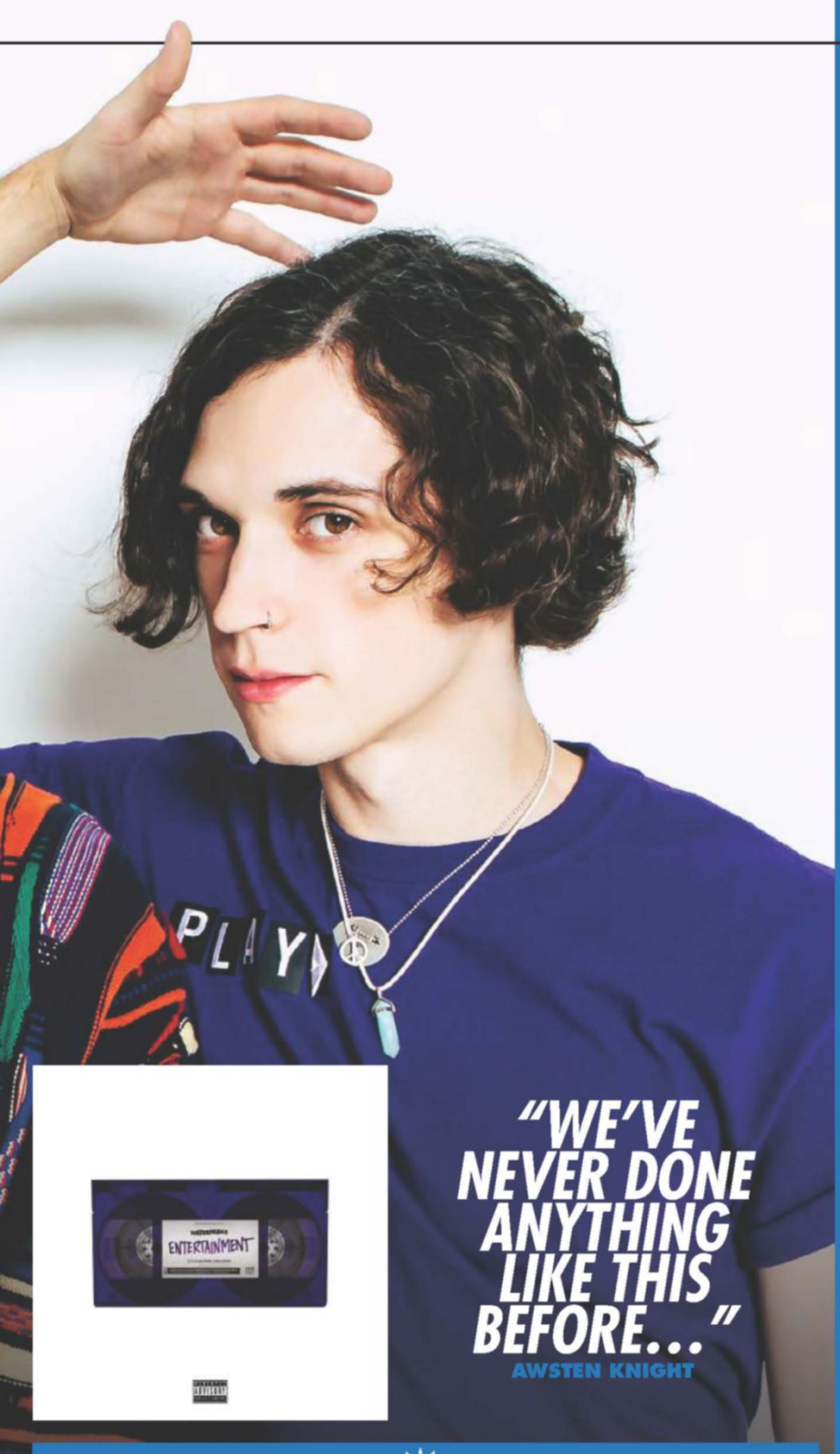
IT WOULD be easy to underestimate Waterparks. Sure, from the outside looking in the trio from Houston, Texas might seem like a bunch of sprightly goofballs, their pop-rock songs sticky with a gumball tang, their lyrics accelerated with a shoot-milk-out-your-nose zaniness, their oversized jumpers loud and their tweets ALL IN CAPS. But look under that hood and you'll find the mechanics of a finely-tuned songwriting machine, with co-ordinates set for the biggest of big things.

With the arrival of this second album, Waterparks prove how smart they really are becoming. The band's 2016 debut, Double Dare, was a sunny slice of pop-rock fever that smushed together fast, vomit-up-your-lunch energy and tricky electronics, and positioned the group as one of the bright lights in pop-punk (International tours! Awards!). And it brought with it a chunk of newfound expectation for album number two (Nerves! Weird pressure!). But the band have shaken that off and responded with a record that's more varied and ambitious than anything that's come before it, and a record that, in truth, leaves their debut looking a tad one-dimensional.

It's Waterparks' refusal to stay in their lane that makes Entertainment so compelling. Sure, songs like Blonde and Sleep Alone belt along with the not-unlike All Time Low vibrancy that made Double Dare so instantly appealing, but the band – produced by Good Charlotte's Benji Madden and All Time Low conspirator Courtney Ballard – have clearly relished bending and remodelling their formula into weird and interesting new shapes in other places. There's the gorgeous, spaced-out dreaminess of We Need To Talk and the plucky acoustics of Lucky People; proof that Waterparks are confident in slowing things down now. But then things get more disparate. We get songs like Crybaby, which layers Awsten Knight's vocals with a thick coat of electronics in a moment so introspective it's pretty much the frontman having a staring contest with himself. Then there's the eruptive TANTRUM, filled with a fury you wouldn't normally expect from this band.

This switching of tone may be hard to keep up with, the trio behaving like tourists in a pop universe, hopping from planet to planet, but crucially, every song feels as though it belongs under the Waterparks umbrella. Moreover, it's a record that feels fresh and inventive, in a genre that doesn't make such qualities easy to keep hold of. It sees Waterparks gamble with ambition, and leave with their pockets full.

DOWNLOAD: We Need To Talk.
FOR FANS OF: All Time Low, Panic! At The Disco.
TOM SHEPHERD



"WE'VE NEVER DONE ANYTHING LIKE THIS BEFORE..."

AWSTEN KNIGHT

THE INSIDER
AWSTEN KNIGHT
(VOCALS/GUITAR)

WHAT WOULD YOU SAY IS DIFFERENT ABOUT ENTERTAINMENT NEXT TO DOUBLE DARE?

"It's a bigger thing – there's a lot more electronic influences, there's influences from other decades, there's different styles of vocal layers that we haven't done before. Everything has new elements. We haven't done songs like any of these before."

WHICH SONG FROM THE RECORD DO YOU THINK WILL SURPRISE PEOPLE THE MOST?

"I'm going to say Crybaby, because there are *zero* real instruments involved. We've never done anything like that before, which is really exciting for me. There's never been so many layers like that on a song, and I think it gives it a really unique vibe. And then there's TANTRUM. I'll often write stuff where I kind of go off like that, but I think that's the most 'Oh shit, he snapped' song that we've ever done."

YOU RECENTLY POSTED ONLINE ABOUT HOW CHANGES IN YOUR LIFE HAD SHIFTED YOUR FEELINGS ABOUT THE ALBUM SINCE YOU RECORDED IT. HOW ARE YOU FEELING NOW?

"There are good days and there are bad days. I listened to it yesterday and it was really cool. It's just a day-by-day thing. I'm not sitting here going, 'Every second of the day, this album makes me want to die,' but I'm also not over it and good to go. It's a one-day-at-a-time thing."

TRACK BY TRACK

LEGEND OF THE SEAGULLMEN

LEGEND OF THE SEAGULLMEN *(DINE ALONE)*

KKK

NAUTICALLY-THEMED SUPERGROUP EMBARK ON THEIR EPIC MAIDEN VOYAGE

1 WE ARE THE SEAGULLMEN
With a line-up including Mastodon axeman Brent Hinds, Tool drummer Danny Carey, director/guitarist Jimmy Hayward [Jonah Hex] and Dethklok's Pete Griffin, this year's most bizarre supergroup have arrived – exploring oceanic depths both sonic and literal in their seafaring odes. Here, a bell rings in the distance as wood creaks in the glide of each wave before a brief few minutes of sludgy Motörhead worship. Is that a harmonica in the background?! Yep.

2 THE FOGGER
There's a madness to this that seems to encapsulate everything this band are about – from jarring seasick misery to joyous piratey sing-alongs that wouldn't sound out of place on one of Jack Sparrow's ships. Are they crazy? Yes, they *yarrrrrr*.

3 SHIPSWRECK
The Seagullmen's debut single is both hypnotic and disorientating. Adding to the mix of weird influences here is singer David 'The Doctor' Dreyer, who brings a gothic touch to the band's already foaming sonic sea.

4 CURSE OF THE RED TIDE
'*It comes in the middle of the night, it burns your eyes and your throat collapses as you struggle to survive*,' warns The Doc of the potentially-fatal Paralytic Shellfish Poisoning linked to the 'red tide' phenomenon. Urk!

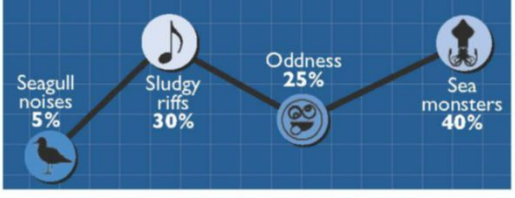
5 LEGEND OF THE SEAGULLMEN
Revisiting that Motörhead theme, here's another biker-metal ode to, um, themselves.

6 THE ORCA
A short prog-rock opera about a captive killer whale who '*Never sleeps at night*'. You'll never look at aquariums the same again.

7 RISE OF THE GIANT
Another epic story. This time it's a drawn-out jam about, '*A giant from the bottom of the cold, cold deep*,' with, '*No fear of defeat, inflicting murder on everyone's sheets*.'

8 BALLAD OF THE DEEP SEA DIVER
Like the soundtrack to a Western, this transcends from song to score – bringing this epic, bonkers album to a suitably out-there conclusion.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: AMIT SHARMA

CENTURIES

THE LIGHTS OF THIS EARTH ARE BLINDING *(SOUTHERN LORD)*

KKKK

FEROCITY, THY NAME IS CENTURIES. PITY THOSE THAT GET IN THEIR WAY

CENTURIES' BRAND of hardcore is not exactly cheery. In fact, their caustic racket is far better suited to tearing down the world than providing any kind of optimism. The Lights Of This Earth Are Blinding is certainly a cathartic collection, however. While they repeatedly deliver the goods when it comes to short-and-not-sweet blasts of Trap Them-esque hatred, they are not rigidly attached to one ferocious sound, and elements of post-metal and sparse acoustic passages add extra gravitas to proceedings. Closer Nul Orietur and May Love Be With You Always are big beasts indeed, and rightly inspire the word 'epic', further demonstrating the strengths of a truly thrilling young band.

DOWNLOAD: Nul Orietur.
FOR FANS OF: Trap Them, Converge.
DAN SLESSOR

THERION

BELOVED ANTICHRIST *(NUCLEAR BLAST)*

KK

SYMPHONIC METALLERS INEXPLICABLY OVERSEE THREE-HOUR STAGE MUSICAL

THERION'S NAME was inspired by To Mega Therion, the influential album by Swiss extreme metal pioneers Celtic Frost, a fact that doesn't make this 46-track excursion into opera seem any less bonkers. Including 27 vocal roles, this opus is extraordinary in its ambition – but save for a few tracks, these symphonic metal experts have dodged the metal part of that equation here. It has more in common with Les Misérables, and even that has less operatic warbling than this. You have to wait 'til track 12 to hear anything remotely resembling heavy rock. Your next quick fix appears on track 20 – and so on. It's an incredible project for its creators to have realised, but releasing it under the Therion banner seems a major misjudgement.

DOWNLOAD: Night Reborn.
FOR FANS OF: Symphony X, Nightwish.
STEVE BEEBEE

FU MANCHU

CLONE ON THE UNIVERSE *(AT THE DOJO)*

KKKK

ORANGE COUNTY STONERS STILL CRANK UP THE FUZZ LIKE NO-ONE ELSE

IF THERE'S a band who know how to make their guitars scream with warm fuzz, it's Fu Manchu. Only four seconds into opening track Intelligent Worship, there it is – a sound hairier than a yeti. This 12th full-length from the Californian stoner originals burns fast and furious, with an urgency that's long set them apart from the infinite jam bands within the genre. That is, until you arrive at the album's closing track, Il Mostro Atomico, which clocks in at over 18 minutes and stands as the longest song of the Fu's career by some distance. Making the finale even more remarkable still is the guitar work from Rush guitarist Alex Lifeson, a musician who has been at the very helm of spacey sounds for almost five decades. The pairing makes more and more sense every time you listen to it, perfectly rounding off 37 monumental minutes of bubbling, stoned fuzz.

DOWNLOAD: Il Mostro Atomico.
FOR FANS OF: Black Sabbath, Kyuss.
JAMES HINGLE

LYRIC OF THE WEEK

'Searching all the umbrellas in London / Every footstep in Angel station.' Has it finally happened? Has Brian Fallon run out of American things to sing about and had to take a lyrical trip to London on his forthcoming solo album? If so, we look forward to the one about listening to the radio in his car at the Hanger Lane Gyratory.

BAND: Brian Fallon
SONG: Watson
ALBUM: Sleepwalkers

SLEEVE OF THE WEEK

Whoever would have expected that the sleeve for a new Judas Priest album would be really OTT and have loads of fire? It's called Firepower, though, so a bit of an open goal to have that, innit.

VIDEO OF THE WEEK

MACHINE HEAD, KALEIDOSCOPE

Ever wondered what Robb Flynn and co. would look like in a kaleidoscope? You could go out, buy one, come home, then hold it to your eye as you watch the band play. Or you could watch this video and get the same effect.

WALKING PAPERS

WP2 *(LOUD AND PROUD)*

KKKK

STERLING SECOND ALBUM FROM LOW-KEY SEATTLE SUPERGROUP

WALKING PAPERS' self-titled 2013 debut album is a cult classic, which might have slipped through the cracks entirely had founding members Jeff Angell and Barrett Martin not had the foresight to recruit Duff McKagan on bass and let Pearl Jam's Mike McCready solo on a couple of tracks. The quartet's second album deserves more recognition. Like fellow Emerald City rockers Brad, Walking Papers make smart, literate, grown-up hard rock devoid of gimmicks, but heavy on soulful blues. The hauntingly beautiful, slow-burning Red And White has echoes of Barrett's former Screaming Trees bandmate Mark Lanegan, while the punchy, driving Somebody Else sparkles with Jeff's wry film noir lyrics ('*She's trying to talk me into doing something stupid and it doesn't seem to take her very long*'). A classy, hard-hitting comeback.

DOWNLOAD: Somebody Else.
FOR FANS OF: Brad, Screaming Trees.
PAUL BRANNIGAN

AUTOPSY

PUNCTURING THE GROTESQUE *(PEACEVILLE)*

KKK

OLD-SCHOOL DEATH METAL CREW CRANK IT UP AND BELT THEM OUT, AGAIN

WHILE DEATH metal legends Autopsy's output has been a little hit and miss since their 2009 reformation, this seven-track EP is more of the former than the latter. There's definitely an art to making music that is straight-up foul but almost cheerily catchy nonetheless, and true to form, the California titans flaunt this constantly. While the painfully slow Gas Mask Lust is built to suffocate, it's their higher octane moments that slay, especially the raucous title-track. Coming off like a 'roided-up Motörhead feasting on gore, it's hard to listen to it without shouting '*The ace of spades! The ace of spades!*' at the end of each snarled line. Which is kind of awesome.

DOWNLOAD: Puncturing The Grotesque.
FOR FANS OF: Venom Prison, Repulsion.
DAN SLESSOR

THE DANGEROUS SUMMER

THE DANGEROUS SUMMER *(HOPELESS)*

KKK

POP-PUNK'S MOST UNDERRATED RETURN COATED IN RUST BUT SHOWING PROMISE

AFTER FOUR years away, The Dangerous Summer are back. It has to be made clear, however, that this isn't quite the same band. With former songwriter Cody Payne now out of the frame, the band are getting to grips with life without him – and they aren't there yet. Sure, AJ Perdomo's strained vocals and vivid lyricism are still irresistible – Ghosts demonstrates that to its fullest – and the mood of the record is still very TDS, but it lacks the grit that once set them apart from their peers. Given the break and the line-up change, however, that's understandable. Here's hoping that these songs are merely the tentative first steps of a band finding their feet again, and that next time out they can reignite their fire.

DOWNLOAD: Ghosts.
FOR FANS OF: Knuckle Puck, Real Friends.
RYAN DE FREITAS

AS WE saw in our retrospective feature last week, the San Francisco Bay Area was an important breeding ground in the early days of thrash. Home-grown bands like Exodus, Possessed and Forbidden (featuring a certain pre-Machine Head Robb Flynn) made their scene known for speed, volume and craziness, so much so that a young Metallica moved up there from Los Angeles, having found a place that felt like home. But though the Bay Area became something of thrash's

ON THE STEREO

1 HAGGARD CAT – AMERICAN GRAFFITI
HECK frontman Matt Reynolds returns with his swaggering new rock'n'roll duo. Check out the claws on this!

2 BETWEEN THE BURIED AND ME – CONDEMNED TO THE GALLOWS
Christ, BTBAM have delivered something vast here. It's like epic musical spaghetti, made of riffs and ambition, rather than pasta.

3 PRIMORDIAL – STOLEN YEARS
The first look at the Irish metallers' ninth album is as dark as ever, but not in a way you've ever heard from them before.

4 TINY MOVING PARTS – WARM HAND SPLASH
Tiny? No – this is *massive*-sounding post-hardcore.

5 GOOD TIGER – SALT OF THE EARTH
A big, shiny slab of polished alt.rock from the five-piece.

THE DEAD XIII
DARK DAYS *(DEAD XIII)*

KKK

HALLOWEEN COMES EARLY AS THE MACABRE MANCS RETURN

ON 2015'S debut album, Catacombs, The Dead XIII came lurching up from the underground in more ways than one. Their cadaverous cacophony was a breath of foul air, served with jagged goth-metal riffs and a tongue-in-cheek horror vibe. On the first spin of Dark Days, it seems too little has changed. It uses the same harshly-distorted guitars, graveyard vocals and darkly-lustrous synths as before, but as the songs burrow into your ears like grave worms, there are differences. It's not a complete leap of genre, more the difference between a creature feature and a psychological chiller as they go deeper, darker and a tiny bit classier. Horror sequels can be hit and miss, but this still rams the blade home.

DOWNLOAD: Angels.
FOR FANS OF: Deathstars, Wednesday 13.
PAUL TRAVERS

LONG DISTANCE CALLING
BOUNDLESS *(INSIDE OUT)*

KKKK

GERMAN POST-METAL CREW LOSE THEIR VOICES ON ALBUM NUMBER SIX

NEVER MIND progression, Long Distance Calling have *regressed* on their new album. After two records which shunted vocals to the fore, they're now back to pure instrumentals. Not that there's anything lacking; indeed, the tunes collated here form a sturdy argument that the German quartet have perfected their art. While stoner riffs and post-metal grooves ensure a satisfyingly weighty feel throughout, Boundless corrals a wide array of moods. There's a mariachi feel to Like A River and cosmic blues on Weightless, while In The Clouds finds room for the sort of synths you'd find on the Stranger Things soundtrack. Far from a backwards step, this return to first principles finds LDC sounding Boundless indeed.

DOWNLOAD: In The Clouds.
FOR FANS OF: Russian Circles, Isis.
OLLY THOMAS

ground zero, LA was not without a scene and bands of its own.

THE RISE OF LA THRASH METAL (KKKK) does a fine job of telling the story of the city's thrash movement, featuring interviews with Megadeth, Slayer, Testament, Suicidal Tendencies, Agent Steel and Metallica, exploring how the scene developed. Hearing the stories about how glam metal ruled the music scene in LA at the time, it's easy to see why Metallica didn't need much asking to relocate north to San Francisco. But it's also cool here to hear all the stories about what went right, and how a scene was built from the ground up. As well as the bands, there's also input from legendary Metal Blade Records founder Brian Slagel, the man who first signed Metallica when they barely had any songs written and went on to become one of the most successful metal labels on Earth, who proves that the seeds sown in the scene stretched far beyond the careers of its component bands.

At an hour in length, it's a lot to take in in a relatively short time, but as a look at the history of thrash, it's killer viewing.

WORDS: NICK RUSKELL

Will Haven
CARPE DIEM (MUSIC FOR NATIONS, 2001)

THE GLORIOUS MOMENT THE SACRAMENTO NOISE-ROCK EXPERIMENTALISTS GRABBED HEAVY MUSIC – AND LIFE – BY THEIR ANGULAR EXTREMITIES

WILL HAVEN were already kind of a big deal in 2001. Their 1997 debut El Diablo and 1999's skull-crushingly unruly follow-up WHVN had marked the Sacramento metallers as a rising force amongst a resurgent extreme music scene – somewhere between the boundary-smashing metalcore of Converge, the full-force attack of Slipknot and the more progressive tendencies of their friends in Deftones. Consolidating and streamlining their violent jams into a sound more bone-shudderingly direct than what had come before, Carpe Diem benchmarked a band discovering the top of their game.

"That was the moment that we knew we'd made it," remembers guitarist Jeff Irwin as the band ready their new album, Muerte, for release in March. "We felt on top of the world – like we'd really accomplished something." Here, he explains how they did it…

TO WHAT EXTENT DOES CARPE DIEM FEEL LIKE THE MOMENT WILL HAVEN SEIZED THE DAY?

JEFF IRWIN (*GUITAR*): "It was one of those moments where you don't expect the response that you end up getting. We had been out with Slipknot touring the WHVN record, and seeing those guys onstage every night seemed to re-energise the band. We were excited about writing again. WHVN was a crazy record – all over the place. With Carpe Diem, the game plan going in was to make heavy songs, but within a more conventional, three-minute structure. The song Carpe Diem was the first one we finished and it set the tone of the record. When we were done I was proud of it, but it wasn't one that we expected to be one of 'the classics'. But I definitely think the timing was right and the [title-track's music] video that came out all fed into what it became."

WHAT ARE YOUR FAVOURITE MEMORIES FROM RECORDING?

"I remember we had a good time. We were practising in this little rehearsal spot we were sharing with Papa Roach at the time, trying to smash it out before they got in, which was kinda chaos. It was the first record we did with Pro Tools. We did El Diablo and WHVN straight to tape, and we started to write Carpe Diem when people were just beginning to use Pro Tools. Our producer, Eric Stenman, said he wanted to try it, and we were just like, 'What's *that*?!' We ended up doing most of the record – all the guitar tracks and all the bass tracks – in his bedroom in his house in LA, which was mind-blowing to me!"

WHAT WAS THE THOUGHT PROCESS THAT WENT INTO THE SONGS?

"There was an element of trying to incorporate that epic side of things along with the riffs – trying to get a little more melodic with things while trying to keep it heavy. I'm not sure where Grady [Avenell, vocals] was mentally, but he's just great for writing open lyrics that might mean something deep to him, but are open to interpretation for anyone else. Knowing him my whole life, I kinda know where he's coming from, but at the same time, I don't know where he's coming from. He makes you think, which is what I love about him as a lyricist. He's a very mysterious person – even as his best friend."

HOW DO YOU FEEL LOOKING BACK AT CARPE DIEM NOW?

"It's crazy. The song Carpe Diem is our biggest single. That's the one everyone knows. That time was definitely the pinnacle of Will Haven. The video with Chino [Moreno, Deftones] in it got played on the box so much, and it gave us the opportunity to do our first real headline tour in the UK!"

WORDS: SAM LAW

"SEEING SLIPKNOT ONSTAGE EVERY NIGHT RE-ENERGISED US…"
JEFF IRWIN

KLOBBER

MUST HAVES

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If you read this page of the mag below your waist, you're getting a smack next time we see you.
£12.99 Grindstore.com

You know a bad time to drink coffee? Two minutes to midnight. That's a terrible time to drink coffee.
£9.99 Grindstore.com

You know the Mayday Parade song that goes: '*You're like a black cat with a black backpack full of fireworks*'? Well this is basically that.
£35 Vans.co.uk

No, not an Oakland Raiders jacket, just Frank Iero And The Patience. Which, for non-sports fans, is arguably better.
£44 Eu.kingsroadmerch.com

Liking the new Black Veil Brides album? Then buy this. Don't like the BVB album? Then DO NOT buy this.
£14.99 Impericon.com

We don't like this. We don't like it at all. The head is so big and lifelike, and the hands are so small and LEGO man-like :(
$11.90 (£8.51) Hottopic.com

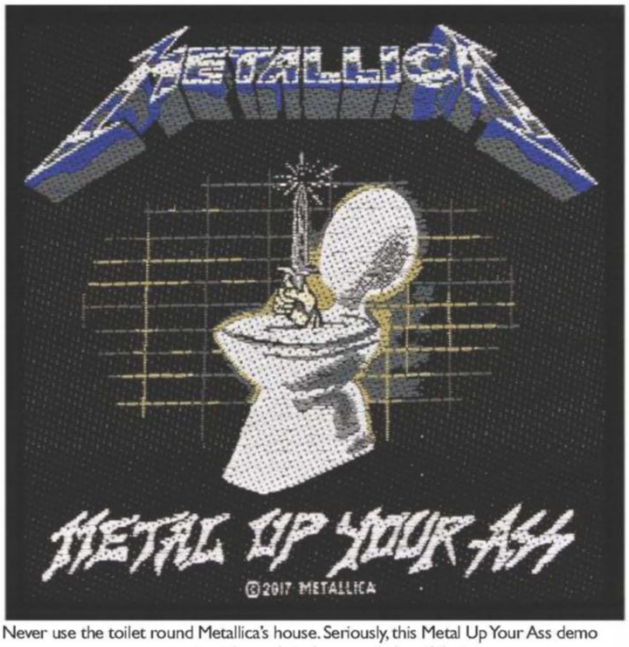
This Rick and Morty spinning portal doesn't actually spin. But it is an accurate representation of a spinning portal.
$9.90 (£7) Hottopic.com

You'd think Parkway would've stuck a horizon on this Horizons shirt, but instead it's just the sky. We've been short-changed.
€17.50 (£15.34) Eu.kingsroadmerch.

This KISS scarf is quite terrifying. And would also double up as four different KISS masks if you can't be arsed with Halloween this year.
£22.99 Grindstore.com

SALT SWEAT(PANTS) SUGAR

GET COMFY! IT'S TIME TO, QUITE LITERALLY, LOUNGE AROUND WITH YOUR FAVOURITE BAND...



Never use the toilet round Metallica's house. Seriously, this Metal Up Your Ass demo cover art patch needs to be a reminder of that.
£2.25 Grindstore.com

Wonder where she met him? Tinder, probably. That's where all the sad ladies on Bury Tomorrow shirts meet people, isn't it?
£22.99 Impericon.com

Wonder if the real Jason Voorhees got given these for Christmas? If we were his mum, we'd for sure have given him these.
£16.99 Impericon.com

We like many things dark: our bedroom when we sleep, our favourite band's lyrical themes, and our coffee. We think this badge might just be about the coffee, though.
£5.99 Grindstore.com

Excellent metal bands need to cover their legs, too, which is why Architects made these.
£43.99
Impericon.com

Best New Band of 2018? More like Best New Trousers of 2018.
$35 (£24.98)
Allinmerch.com

In case you couldn't read the album title the first time, FOB've written it seven more.
$29.90 (£21.34)
Hottopic.com

Help is on the way! If you've got cold legs, that is... Thanks very much, Rise Against.
€39.90 (£35)
Eu.kingsroadmerch.com

'State champs' is a sports term, sporty people wear jogging bottoms, job done.
$25 (£17.84)
Statechamps.merchnow.com

Want to look like you've joined a weird cult? These Panic! track pants will do that.
$30 (£21.41)
Store.panicatthedisco.com

DON'T MISS

MARMOZETS

BRITAIN'S HOTTEST STARS ARE SET TO TEAR UP THE UK WITH A BATCH OF NEW ANTHEMS. YOU'VE BEEN WARNED, PEOPLE...

WORDS: DAN SLESSOR **PHOTO:** PAUL HARRIES

HEY, BECCA! ARE YOU ITCHING TO GET BACK INTO UK VENUES?

BECCA MACINTYRE (*VOCALS*): "Yeah! Obviously we have got a lot of nerves, but we're *so* ready for it. I think the more you sit and wait, the more time you have to get nervous, but I know we'll be fine because we'll be having a couple of solid rehearsals. It's going to be exciting!"

ARE THERE ANY SONGS ON THE NEW RECORD, KNOWING WHAT YOU KNOW NOW, THAT WILL BE TRICKY TO PLAY LIVE?

"The vocal range is a bit nuts throughout, so that's going to be exciting to do. We really want to nail it in terms of what song to start on and what to end on. But I know what I need to do so I can keep this voice fit and healthy for all the touring that's going to be happening. I'm excited to see how it turns out."

AND HOW ARE YOUR KNEES HOLDING UP, AFTER THE SURGERY YOU HAD IN 2016?

"They're holding up great, thank you. I just know I can't go as nuts as I used to – but I can go nuts in other ways, so that's fine (*laughs*)!"

QUEEN ZEE ARE SUPPORTING YOU – DO FANS NEED TO GET TO THE GIGS EARLY TO CHECK THEM OUT?

"Definitely don't miss them, because they're absolutely fantastic. They're new, they're fresh, and we really enjoy being in their company."

NOTED. WILL YOU BE IN A TOUR BUS OR VAN ON THIS RUN?

"A van! We did the bus thing when we did a European run, but it didn't work out for us. When we were touring, the heat outside was ridiculous and we hit a baby deer – which is one of the reasons why I'm vegetarian. Earlier on that day, I got told what I was eating was a steak, and it turned out to be baby deer. And then that night we hit one, and it hit the electronics at the front of the bus, so we didn't have any air con. We were literally all dying from it – some of us were hallucinating on the bus, and we had to pour water on ourselves in the night just to stay alive! It was pretty horrendous, so we didn't have the best experience with a tour bus. But we still got off it every day and gave the best show we could, which is what matters!"

> ***"PLAYING LIVE FEELS LIKE GOING TO WAR..."***
> **BECCA MACINTYRE**

DOES ANYONE IN THE BAND HAVE ANY STRANGE PRE-SHOW RITUALS?

"I have my vocal warm-ups, which are quite weird because they're almost like chants from all over the world. The boys find that quite interesting. Sometimes they get involved, and we play some dirty tunes, come together and get the excitement flowing. Someone will say a couple of words, and it's just whatever comes out, but it's often something about going to war, because that's what it feels like."

FINALLY, YOU JUST RELEASED A NEW MUSIC VIDEO FOR RUN WITH THE RHYTHM. WHAT CAN YOU TELL US ABOUT THAT?

"The video shoot was an amazing day, because we opened it up for all the fans to come and hang out, and it was really humbling and pretty magical. It's amazing to have that video out, with this big family vibe and all of our fans letting loose!"

DATES: Cardiff Tramshed February 2, Southampton Engine Rooms 3, Brighton Concorde II 4, Cambridge Junction 6, London ULU 7, Nottingham Rescue Rooms 8, Newcastle Riverside 9, Sheffield Leadmill 11, Edinburgh Liquid Room 12. Support: Queen Zee.

YOUR WEEK!

KERRANG! DAY JANUARY 31

BIRMINGHAM Dead!, Kenneths, A Promise To Forget, Blank Parody (Flapper)
BRISTOL Highly Suspect (Motion)
BRISTOL The Menzingers, PUP, Cayetana (SWX)
CAMBRIDGE Hot Snakes, Newts (Portland Arms)
GUILDFORD Spring King, Fizzy Blood (Boileroom)
MANCHESTER Counterfeit (Jimmy's)

THURSDAY FEBRUARY 01

BEDFORD Don Broco (Corn Exchange)
BIRMINGHAM The Damned, Slim Jim Phantom (O2 Academy Birmingham)
BRIGHTON Hot Snakes, The Get Rids (Sticky Mike's Frog Bar)
BRIGHTON RavenEye, SKAM (Hope & Ruin)
GUILDFORD The Faceless, Osiah, Harbinger (Boileroom)
LONDON Dead!, Kenneths (100 Club)
NEWCASTLE Jamie Lenman, Gender Roles, Loa Loa (O2 Academy2 Newcastle)
NEWCASTLE Mogwai (Northumbria Institute)
ST ALBANS Spring King, Fizzy Blood (Horn)

FRIDAY FEBRUARY 02

BIRMINGHAM Highly Suspect (O2 Institute Birmingham)
CARDIFF Marmozets, Queen Zee (Tramshed)
CARDIFF Spring King, Fizzy Blood, Buzzard (Clwb Ifor Bach)
CARLISLE SikTh, Cove, The Sun Explodes (Brickyard)
GLASGOW Jamie Lenman, Gender Roles, Loa Loa (Stereo)
GUILDFORD Dead!, Kenneths, Brightlight City (Boileroom)
GUILDFORD SÜMER, Flies Are Spies From Hell, For Astronauts And Satellites (Star Inn)
LONDON Don Broco (ULU Live)
LONDON The Faceless, Osiah, Harbinger (Underworld, Camden)
LONDON Hot Snakes (Dome, Tufnell Park)
LONDON RavenEye, SKAM (Dingwalls)
MANCHESTER The Menzingers, PUP, Cayetana (O2 Ritz Manchester)
MANCHESTER Mogwai (Albert Hall)
ST ALBANS Good Tiger (Horn)

SATURDAY FEBRUARY 03

BRISTOL Hot Snakes (Thekla)
GLASGOW Highly Suspect (Garage)
LONDON Architects, While She Sleeps, Counterparts (Alexandra Palace)
LONDON The Menzingers, PUP, Cayetana (O2 Shepherd's Bush Empire)
MANCHESTER The Faceless, Osiah, Harbinger (Rebellion Rock Bar)
MANCHESTER Jamie Lenman, Gender Roles, Loa Loa (Academy III)
MILTON KEYNES SikTh (Craufurd Arms)
PLYMOUTH The Word Alive, Continents (Underground)
SHEFFIELD Good Tiger (Corporation)
SOUTHAMPTON Marmozets, Queen Zee (Engine Rooms)

SUNDAY FEBRUARY 04

BEDFORD Dead!, Kenneths (Esquires)
BIRMINGHAM The Faceless, Osiah, Harbinger (Mama Roux's)
BRIGHTON Marmozets, Queen Zee (Concorde II)
LEEDS The Word Alive, Values, Amongst Thieves, Continents (Key Club)
MANCHESTER Mogwai (Albert Hall)
SOUTHAMPTON RavenEye, SKAM (Talking Heads)
SWANSEA Spring King, Fizzy Blood (Sin City)

MONDAY FEBRUARY 05

BRISTOL While She Sleeps, Counterfeit, Blood Youth (O2 Academy Bristol)
CAMBRIDGE Dead!, Kenneths, The Black Cortinas (Portland Arms)
CARDIFF RavenEye, SKAM (Globe)
LONDON The Word Alive, Continents, TheCityIsOurs (Assembly, Camden)
SHEFFIELD Highly Suspect, Welles (Leadmill)
SOUTHAMPTON Spring King, Fizzy Blood (Loft)

TUESDAY FEBRUARY 06

BIRMINGHAM While She Sleeps, Counterfeit, Blood Youth (O2 Institute Birmingham)
BRIGHTON Dead!, Kenneths (Prince Albert)
BRISTOL Alien Ant Farm, Soil, Local H (O2 Academy Bristol)
CAMBRIDGE Marmozets, Queen Zee (Junction)
CARDIFF The Word Alive, Continents (Clwb Ifor Bach)
LONDON Anvil (Underworld, Camden)
NORWICH Spring King, Fizzy Blood (Waterfront)

RIDER OF THE WEEK

BAND: Savage Messiah

Guys, if you get your hands on the first-ever issue of Kerrang!, could you let us know, please? Even we haven't got one. Ta!

SAVAGE MESSIAH

1 x copy of Billionaire In Training
1 x bottle of Cabo Wabo (if you know, you know)
1 x Nespresso machine
100 x assorted Nespresso pods
1 x official Motörhead dildo (for Sam S Junior)
1 x bottle of K-Y Jelly (for Sam S Junior)
4 x Tantric massages
1 x copy of The Wurzels Greatest Hits (for pre-show warm-up)
200 x co-ordinated glow-moths from Sub-Saharan Africa, personally trained by Rob Trujillo to recreate the Moth Into Flame live performance
2 x boxes of GO-CAT for nasal consumption
Every single back issue of Kerrang! since 1981 (in mint condition)

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

LINKIN PARK: ALL THE ANTHEMS

KERRANG! TV, FEBRUARY 04, 5PM

You're going to want tissues for this, as it's going to get emotional. It's been nearly seven months since we lost Chester, so celebrate his life in music...

WATCH DEAD! PERFORM FIVE SONGS LIVE EXCLUSIVELY FOR KERRANG!

KERRANG.COM

The Brit punks invited us to their rehearsal studios in an unnamed London location. They smashed out five massive tunes as we filmed them, and now we're going to sit here patiently while your eyes remained glued to your screen...

U.S. SLAMMERS YOU GREW UP WITH: TOP 25

KERRANG! TV, FEBRUARY 3, 7PM

This is not an instruction to slam your sibling through a coffee table. It is, however, a chance to get nostalgic and listen to some of the past few decades' most defining Stateside hits. Just so we're clear.

MY FIRST GIG

WHO: TSUNAMI BOMB, SOUTHAMPTON JOINERS, 2004

LET'S HOPE THE BURY TOMORROW FRONTMAN STILL HAS THAT NOKIA 3310. THEY'RE AN ANCIENT RELIC THESE DAYS...

DANI WINTER-BATES, BURY TOMORROW

"I was a *huge* Tsunami Bomb fan, and I had a huge crush on their singer, Agent M, so the idea of getting to see them live and in the flesh was mind-blowing. I went with my brother [and Bury Tomorrow bassist] Dav – I went to all of my first shows with him because he was a bit older, and it was always a good time.

"I had known of Joiners for ages beforehand, and had an idea of the scene surrounding that venue, and I couldn't wait to be a part of that. In my mind there was this real sense of grandeur about it. I used to think any band that played there had to be *huge* to be able to do that – let alone sell it out – and they had to be making *crazy* money off that! But looking at it now, it's 150-cap... I know local bands that can sell it out, and we went on to sell it out maybe 25 times. It's so funny that I used to see it like that, but I love that I did! I loved being there, looking around and finally getting to see inside and be a part of that world.

"Tsunami Bomb owned the show. I couldn't tell you what they played, but they were amazing. The most prominent thing I have in my memory was the *heat*. It was *so* hot, in a manner I had never experienced before; I was sweating in a way that I never had before – and I had also never had to run to a bar to get water because I *needed* it like I did that night, either! I also got the band to sign my mobile at the time – a Nokia 3310 – and was absolutely stoked on it!"

WORDS: DAN SLESSOR PHOTO: GETTY

GIGS

MY VENUE

THE ALMA INN

BOLTON

152-154 BRADSHAWGATE, BOLTON, BL2 1BA

JAMES WOOLLEY, LANDLORD

COULD YOU TELL US A HISTORY OF THE ALMA INN, JAMES?

"The Alma has been around for about 200 years. It's been through many changes in that time, but since the early days of rock it's been home to rockers and bikers alike."

AND HOW LONG HAS THE VENUE BEEN PUTTING ON LIVE MUSIC IN BOLTON?

"I'm the third landlord over the past 20 years to put on live shows at The Alma Inn."

WE HEARD YOU HAD MADE IN CHELSEA'S MARK-FRANCIS VANDELLI AND CHANNEL 4 DO A MINI DOCUMENTARY AT THE VENUE – HOW WAS THAT?

"The Foetal Juice show that they filmed at was totally the best death metal show to throw someone in the deep end at! And with the venue near capacity and everybody ready for the party, it was a sick show resulting in some epic soundbites, with Mark saying: '[The Alma Inn is] the most hellish place on earth.'"

The Alma meets Made In Chelsea

HOW IMPORTANT IS THE VENUE FOR UP-AND-COMING BANDS?

"I think all small venues are important for the future of rock and metal. Without us there is nowhere for young bands to cut their teeth onstage and prove their worth to the labels. Let's face it, every big festival band has been through venues just like The Alma, and as sad as it is when a wicked band grows too big to perform here, it's still a proud moment watching them move up to the top of festival line-ups."

WHAT HAS BEEN THE CRAZIEST THING TO HAPPEN THERE?

"Without a doubt that has to be the day Bam Margera rolled into town with Fuckface Unstoppable for a secret show. It was the hottest day of the year and people were queuing from nine in the morning to get into the venue. It was a wild night, and it's going to take something on another level to top that night."

DO ANY PARTICULAR GIGS STICK OUT FOR YOU?

"It's a toss-up between While She Sleeps and Astroid Boys – both acts being outstanding in their sub-genres. The shows were electric, full of energy and sold-out, of course."

WHAT HAVE YOU GOT COMING UP?

"I'm really looking forward to Conjurer's album launch show on February 23 – they always put on an unforgettable performance. But the highlight of the year is Riff Fest. It's something that started in 2014 and has grown amazingly well ever since."

AWESOME. FINALLY, WHAT CHALLENGES ARE YOU FACING THIS YEAR AND BEYOND?

"Venue owners across the country have lamented about how hard it is to get punters in and keep them coming – that's a daily battle for all of us and I don't think that's going to change any time soon. I strive to make each year better than the last, and the previous landlord, Jim, left a legacy that has been a tough act to follow."

BOOKING NOW

A PERFECT CIRCLE
O2 Apollo Manchester June 12, London O2 Academy Brixton 13.

ALESTORM
O2 Academy Liverpool February 9, Sheffield Corporation 10, Newcastle Uni 11, Aberdeen Garage 13, O2 ABC Glasgow 14, Belfast Mandela Hall 15, Dublin Tivoli 16, Birmingham HRH Metal 17, O2 Ritz Manchester 18, Leeds Stylus 20, Norwich Waterfront 21, London O2 Forum Kentish Town 22, Brighton Concorde II 23, Bristol Motion 24, Southampton Engine Rooms 25. Support: The Dread Crew Of Oddwood, Rumahoy.

ALIEN ANT FARM
O2 Academy Bristol February 6, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALL TIME LOW
Glasgow SECC March 12, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Creeper.

ANDREW W.K.
Cardiff Great Hall April 13, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

ARCANE ROOTS
Gateshead Sage February 27, London Heaven March 1, Manchester Gorilla 2, Sheffield Leadmill 3, Glasgow Oran Mor 4, O2 Institute2 Birmingham 6, Bristol Trinity 8. Support: Brutus.

ARCH ENEMY
O2 ABC Glasgow February 9, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

AS IT IS
Nottingham Rescue Rooms March 9, Manchester Academy II 10, Glasgow Garage 11, O2 Institute2 Birmingham 13, Cardiff Globe 15, London Camden KOKO 16. Support: Like Pacific, Grayscale.

ASTROID BOYS
Brighton Haunt March 7, London Tufnell Park Dome 8, Norwich Waterfront 9, Birmingham Asylum 10, Manchester Rebellion 11, Glasgow King Tut's 12, Newcastle Riverside 13, Leeds Brudenell Social Club 14, Nottingham Rescue Rooms 15, Cardiff Y Plas 30.

AT THE DRIVE IN
London O2 Academy Brixton March 9, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK LABEL SOCIETY
London Royal Albert Hall April 5, Dublin Tivoli 7, Belfast Limelight 8 – 9.

BLACK MOTH
Brighton Hope & Ruin February 7, London Boston Music Room 8. Support: Grave Lines.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish, Emperor, Nails, Devildriver, Watain, Orden Ogan, Combichrist, Memoriam, Septicflesh, Doro, Fozzy, Bloodbath. Derby Catton Hall Park August 9 – 12.

BOWLING FOR SOUP
O2 Academy Glasgow February 9, O2 Academy Newcastle 10, O2 Academy Sheffield 11, Nottingham Rock City 12, O2 Academy Birmingham 13, Norwich UEA 14, O2 Apollo Manchester 15, Cardiff Motorpoint Arena 16, London O2 Academy Brixton 17. Support: The Aquabats!, Army Of Freshmen.

BRIAN FALLON & THE HOWLING WEATHER
O2 Institute Birmingham February 20, O2 Ritz Manchester 21, O2 ABC Glasgow 22, London KOKO Camden 23, Nottingham Rock City 24, Bristol SXW 25, Newcastle Boiler Shop March 8, Leeds Beckett 9. Support: Dave Hause.

BUTCHER BABIES
Nottingham Rescue Rooms February 20, Bristol Thekla 21, Chester Live Rooms 22, Birmingham Asylum 23, Newcastle Riverside 24, Glasgow G2 25, Milton Keynes Craufurd Arms 27, Norwich Waterfront 28, Southampton Joiners March 1, Sheffield Corporation 2, Manchester Rebellion 3, London Dome 4.

CAMDEN ROCKS FESTIVAL
Line-up: Twin Atlantic, PiL, Beatsteaks, Raging Speedhorn, Sonic Boom Six, The Red Paintings, SHVPES, Ducking Punches, Carcer City, Press To MECO, Gold Key, Skarlett Riot, Death Remains and more! Camden @Various Venues June 2.

CANCER BATS
London Camden Underworld April 26 and 27.

CARNIFEX
London Tufnell Park Dome February 26, Birmingham Mama Roux's 27, Glasgow G2 28, Manchester Academy III March 1, Leeds Key Club 2, Bridgend Hobos 3. Support: Oceano, Aversions Crown, Disentomb.

CASEY
London Boston Music Room April 13, Leeds Key Club 14, Newcastle Jumpin Jacks 15, Plymouth Underground 16, Manchester Satan's Hollow 17, Birmingham Asylum2 18. Nottingham Rock City Basement 19.

CONVERGE
Manchester Academy II April 25, London Camden Electric Ballroom 26. Support: Crowbar, Thou, Grave Pleasures.

DANCE GAVIN DANCE / VEIL OF MAYA
Birmingham Asylum March 3, Bristol Marble Factory 4, Newcastle Riverside 5, Glasgow Garage 6, Manchester Academy II 7, Nottingham Rescue Rooms 8, London O2 Academy Islington 9.

DEEZ NUTS / TRASH TALK
London Camden Underworld March 25, Manchester Rebellion Club 26, Birmingham Mama Roux's 27. Support: Brutality Will Prevail, Capsize, Boundaries.

DEF LEPPARD
Cardiff Motorpoint Arena December 4, London O2 Arena 6, Nottingham Motorpoint Arena 8, Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 12, Sheffield FlyDSA Arena 14, Liverpool Echo Arena 15, Birmingham Arena 17. Support: Cheap Trick.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards, Graveyard, Napalm Death, Warning, Eyehategod, Winterfylleth, Five The Hierophant. London Camden May 4 – 6 @ various venues.

DESPISED ICON
London Dome Tufnell Park February 11, Birmingham Mama Roux's 12, Manchester Gorilla 13. Support: Malevolence, Archspire, Vulvodynia.

DON BROCO
Portsmouth Pyramids February 8, O2 Academy Bristol 9, Cardiff Great Hall 10, Norwich UEA 12, Nottingham Rock City 13, O2 Academy Birmingham 15, Manchester Academy 16, O2 Academy Leeds 17, Newcastle Northumbria Institute 19, Aberdeen Garage 20, Glasgow Barrowland 21.

DOWNLOAD FESTIVAL 2018
Line-up: Ozzy Osbourne, Avenged Sevenfold, Guns N' Roses, Marilyn Manson, BABYMETAL, Asking Alexandria, Black Veil Brides, Alexisonfire, Bullet For My Valentine, Rise Against, Parkway Drive, Body Count, The Hives, In This Moment, Neck Deep, Meshuggah, Mayday Parade, The Pink Slips, WSTR, Dream State, Black Stone Cherry, Boston Manor, Cradle Of Filth, DragonForce, Hatebreed, Inglorious, Marmozets, Monster Truck, Shinedown, The Struts, The Temperance Movement, Thunder, Volbeat, Whiskey Myers, Bury Tomorrow, Corrosion Of Conformity, Dead Cross, Jonathan Davis, Kreator, L7, Powerflo, Thrice, Turbonegro, You Me At Six, Cancer Bats, Employed To Serve, Jamie Lenman, Milk Teeth, Puppy, Stick To Your Guns, Stray From The Path, The Bottom Line, The Bronx, The Faim, The Maine, All Them Witches, Baroness, Bless The Fall, Death Blooms, Emmure, Gold Key, Higher Power, Knocked Loose, Koyo, Malevolence, Miss May I, Myrkur, No Hot Ashes, Plini, Rolo Tomassi, SHVPES, Sun Arcana, Tesseract, The Hyena Kill, Thy Art Is Murder, Tigress, Wayward Sons, Zeal & Ardor. Derby Donington Park June 8 – 10.

DREAM STATE
Guildford Boileroom February 8, Scunthorpe Cafe Indiependent 9, Oxford Cellar 10, Birmingham Asylum2 11, Bristol Exchange 12, Manchester Star & Garter 14, Stoke Sugarmill 15, Peterborough Met Lounge 16, Hull Adelphi 18, York Basement 19, Derby Hairy Dog 23, Tunbridge Wells Forum 25, London Camden Assembly 26. Support: Chapter And Verse.

JUST ANNOUNCED

PHOTO: GETTY

2000TREES FESTIVAL
Line-up: Enter Shikari, At The Drive In, Basement, Arcane Roots, Creeper, Hell Is For Heroes, Touché Amoré, Turbowolf, Gold Key, Black Foxxes, Boston Manor, Conjurer, SHVPES, Loathe, Chapter And Verse, Holding Absence, Holiday Oscar. Cheltenham Upcote Farm July 12 – 14.

BELLEVUE DAYS / PATRONS
Brighton Green Door Store May 9, Leeds Lending Room 10, Manchester Castle Hotel 11, Cheltenham Frog & Fiddle 12, Guildford Boileroom 13.

CARRY THE CROWN / KILL THE IDEAL
Leeds Verve Bar May 17, Grimsby Yardbirds 18, Norwich Owl Sanctuary 19, Leicester Soundhouse 20.

DESPISED ICON
Support added: Malevolence.

SLAM DUNK FESTIVAL
Latest additions: Twin Atlantic, The Skints, Zebrahead, Capdown, Set Your Goals, Northlane, Comeback Kid, Counterparts, Save Ferris, Can't Swim, Broadside.

THEORY OF A DEADMAN
London Camden KOKO April 24, Manchester Academy II 26.

TRC
London Borderline March 19.

WE CAME AS ROMANS
Nottingham Rescue Rooms May 2, Bristol Fleece 3, Glasgow Cathouse 4, Manchester Night People 5, Leeds Key Club 6, London Camden Underworld 8. Support: Alazka, Polaris, The Plot In You.

FRANK TURNER & THE SLEEPING SOULS

Manchester Academy April 13, Dublin Academy 15 – 16, Belfast Limelight 18, Aberdeen Garage 20, Edinburgh Liquid Room 21, O2 Academy Newcastle 22, O2 Academy Sheffield 24, O2 Academy Liverpool 25, O2 Academy Bristol 27, Exeter Uni Great Hall 28, Cambridge Corn Exchange 30, O2 Guildhall Southampton May 1, Southend Cliffs Pavillion 2, O2 Academy Leicester 4, O2 Academy Oxford 5, Hull City Hall 8, Norwich UEA 9.

EUROPE
Manchester Academy September 14, Glasgow Barrowland 15, O2 Academy Newcastle 17, Nottingham Rock City 18, O2 Institute Birmingham 19, Cardiff St. David's Hall 21, Portsmouth Pyramids Centre 22, London Royal Albert Hall 23, Brighton Dome 24. Support: King King.

EVANESCENCE
London Royal Festival Hall March 30 – 31, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

FALL OUT BOY
Birmingham Barclaycard Arena March 27, Cardiff Motorpoint Arena 28, Manchester Arena 29, London O2 Arena 31.

FEEDER
William Aston Hall Wrexham March 5, O2 Academy Bristol 7, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIZZY BLOOD
Manchester Soup Kitchen February 22, Glasgow Old Hairdressers 23, Leeds Headrow House 24, Birmingham Sunflower Lounge 27, London Camden Assembly 28.

FOO FIGHTERS
Manchester Etihad Stadium June 19, London Stadium 22 – 23. Support: Wolf Alice (19 and 22 only), Frank Carter & The Rattlesnakes (22 only), The Kills (23 only), Slaves (23 only).

THE FRONT BOTTOMS
Manchester Albert Hall February 9, Glasgow Barrowland 10, O2 Academy Newcastle 11, Dublin Vicar Street 13, Belfast Mandela Hall 14, O2 Academy Sheffield 16, Nottingham Rock City 17, Portsmouth Pyramids Centre 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

GRETA VAN FLEET
Manchester Deaf Institute March 30, O2 Institute3 Birmingham 31, Glasgow King Tut's April 1, London O2 Academy Islington 4.

HEAVY SCOTLAND
Line-up: Carcass, Gama Bomb, Nervosa, Perpetua. Edinburgh Corn Exchange August 31 – September 2.

IRON MAIDEN
Newcastle Metro Radio Arena July 31, Belfast SSE Arena August 2, Aberdeen AECC BHGE Arena 4, Manchester Arena 6, Birmingham Genting Arena 7, London O2 Arena 10. Support: Killswitch Engage.

JAMIE LENMAN
O2 Academy2 Newcastle February 1, Glasgow Stereo 2, Manchester Academy III 3, London O2 Academy Islington 9, Brighton Haunt 10, Portsmouth Wedgewood Rooms 11, Plymouth Hub 16, Bristol Fleece 17, Cardiff Globe 18, Southend Chinnerys 23, Norwich Waterfront 24, Birmingham O2 Institute3 25.

LOATHE / HOLDING ABSENCE
Bristol Thekla February 28, Manchester Star & Garter March 1, Glasgow Audio 2, Newcastle Think Tank? 3, Leeds Key Club 4, Nottingham Bodega 6, Birmingham Asylum 7, London Boston Music Room 8, Bournemouth Anvil 9, Bridgend Hobos 10.

LOWER THAN ATLANTIS
Lincoln Engine Shed April 2, Cambridge Junction 3, Leamington Spa Assembly 4, Swansea Sin City 6, Pontypridd Muni Arts Centre 7, Gloucester Guildhall 8, Bath Komedia 9, Exeter Lemongrove 11, Southampton Engine Rooms 12, Watford Colosseum 13, Southend Chinnerys 14, Brighton Concorde II 15, O2 Academy Oxford May 3, Reading Sub89 4, Wrexham Central Station 5, Liverpool Hangar34 7, Aberdeen Lemon Tree 8, Edinburgh Liquid Rooms 9, Middlesbrough Empire 11, Hull Welly 12, York Fibbers 13, Sheffield Plug 14.

MACHINE HEAD
O2 Guildhall Southampton May 13, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MARMOZETS
Cardiff Tramshed February 2, Southampton Engine Rooms 3, Brighton Concorde II 4, Cambridge Junction 6, London Student Central ULU 7, Nottingham Rescue Rooms 8, Newcastle Riverside 9, Sheffield Leadmill 11, Edinburgh Liquid Room 12. Support: Queen Zee And The Sasstones.

MILK TEETH
Bristol Exchange March 13, Oxford Bullingdon 14, Liverpool Buyers Club 15, Huddersfield Parish 16, Edinburgh Mash House 17, Manchester Deaf Institute 19, Birmingham Mama Roux's 20, Milton Keynes Craufurd Arms 21, London Camden Underworld 23, Bournemouth Anvil 24, Plymouth Junction 25. Support: Fangclub, Nervus.

MODERN LIFE IS WAR
Brighton Haunt June 25, Leeds Brudenell Social Club 26, Bristol Exchange 27, London Camden Underworld 28.

MOOSE BLOOD
Nottingham Rock City March 2, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10. Support: The Dangerous Summer.

MYLES KENNEDY
Birmingham O2 Institute2 March 17, Nottingham Rescue Rooms 18, Glasgow Garage 20, Manchester Gorilla 21, Bristol Thekla 24, London Islington Assembly Hall 26.

NICKELBACK
Glasgow SSE Hydro May 3, Leeds First Direct Arena 5, Liverpool Echo Arena 7, Manchester Arena 8, Birmingham Genting Arena 10, London O2 Arena 11, Nottingham Motorpoint Arena 13. Support: Seether.

OF MICE & MEN
O2 Academy Bristol April 21, O2 ABC Glasgow 22, O2 Ritz Manchester 23, O2 Institute Birmingham 25, Norwich UEA 26, London Camden KOKO 27. Support: Wage War, Sylar.

PACESHIFTERS
St Albans Horn February 14, Liverpool Sound 15, Glasgow Garage 16, Newcastle Think Tank? 17, Leeds Brudenell Social Club 18, Nottingham Bodega 20, London Assembly Camden 21, Tunbridge Wells Forum 22, Brighton Sticky Mike's Frog Bar 23.

PEARL JAM
London O2 Arena June 18 – 19.

PILE UP FESTIVAL
Line-up: A Wilhelm Scream, Oceans Ate Alaska, Teenage Bottlerocket, Our Hollow, Our Home, Napoleon, Kingdom Of Giants, InVisions, Death Remains, Skarlett Riot, Ravenface, Veridian, Chapter & Verse, Bellevue Days, Black Orchid Empire, Tenements, Silent Screams, Siamese, Falling Red, Palm Reader, Wars, Cove, Woke Up Dead, Bury The Traitor, Kill The Ideal, DeadAudioSaints, 76 Calling. York Fibbers June 22 – 23.

QUEENS OF THE STONE AGE
London Finsbury Park June 30. Support: Iggy Pop, The Hives, Run The Jewels.

RAMBLIN' MAN FAIR
Line-up: Halestorm, Blackberry Smoke, Sons Of Apollo, Steve Earle And The Dukes. Maidstone Mote Park June 30 – July 1.

REEF / THE WILDHEARTS / TERRORVISION
Manchester Academy May 4, Birmingham Digbeth Arena 5, London Eventim Apollo Hammersmith 6, O2 Academy Glasgow 19, O2 Academy Newcastle 20.

ROLO TOMASSI
Glasgow Audio April 3, Manchester Deaf Institute 4, Birmingham Flapper 5, Bristol Exchange 6, London Garage 7, Leeds Strangeforms 8.

SKINDRED
Norwich UEA April 19, O2 Guildhall Southampton 20, Nottingham Rock City 21, Manchester Academy 22, O2 ABC Glasgow 24, O2 Academy Bristol 25, O2 Academy Leeds 27, London O2 Academy Brixton 28, O2 Institute Birmingham 29. Support: CKY.

SLAM DUNK FESTIVAL 2018
Line-up: Jimmy Eat World, Taking Back Sunday, Sleeping With Sirens, State Champs, Four Year Strong, Trash Boat, Good Charlotte, PVRIS, Frank Carter & The Rattlesnakes, Thursday, Creeper, Every Time I Die, Knuckle Puck, Real Friends, Crown The Empire, Zebrahead. Leeds City Centre May 26, Hatfield Park 27, Birmingham NEC Arena 28.

STONE FREE FESTIVAL
Line-up: Megadeth, Scorpions, Yes, Roger Hodgson, Joanne Shaw Taylor. London O2 Arena June 16 – 17.

STONE SOUR
Manchester O2 Apollo June 17, London Camden Roundhouse 18, Nottingham Rock City 19.

TECH FEST 2018
Line-up: The Acacia Strain, The Contortionist, Cyclamen, Amogh Symphony, Vola, DVSR, Jinjer, Tides From Nebula, Voyager, Bloodshot Dawn, Rishabh Seen, The Surrealist, Damned Spring Fragrantia, Chris Schiermann, Siamese, Stomb, Leeched, You Win Again Gravity. Newark Showground July 5 – 9.

TESTAMENT
Bristol Motion March 29, O2 Ritz Manchester 30, O2 Institute Birmingham 31, Dublin Vicar Street April 1, Glasgow QMU 2, London Camden KOKO 4. Support: Annihilator, Vader.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

TONIGHT ALIVE
Manchester O2 Ritz March 6, London Camden KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: ROAM, The Gospel Youth.

TRIVIUM
O2 Academy Bristol April 16, O2 Birmingham Academy 17, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Academy Brixton 21. Support: Code Orange, Power Trip, Venom Prison.

THE USED
Nottingham Rock City February 11, O2 Ritz Manchester 12, O2 Academy Bristol 15, London O2 Shepherd's Bush Empire 16.

WATERPARKS
O2 Institute Birmingham March 1, Dublin Academy 2, Leeds Stylus 3, London Camden KOKO 4, O2 ABC Glasgow 6, O2 Ritz Manchester 7, Cardiff Y Plas 8, Southampton Engine Rooms 9, Brighton Concorde II 10.

WHILE SHE SLEEPS
O2 Academy Bristol February 5, O2 Institute Birmingham 6, O2 ABC Glasgow 8, O2 Ritz Manchester 10. Support: Counterfeit, Blood Youth.

WITHIN TEMPTATION
O2 Academy Birmingham November 9, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton 13.

THE XCERTS
O2 Academy3 Leicester February 18, Sheffield Plug 19, Dublin Whelans 20, O2 ABC Glasgow 23, Aberdeen Garage 24, Stockton-On-Tees Georgian Theatre 25, Manchester Deaf Institute 26, Cambridge Portland Arms 28, Wolverhampton Slade Rooms March 1, London Heaven 2, Cardiff Clwb Ifor Bach 3, Southampton Joiners 4.

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WHAT TECHNOLOGICAL INNOVATION COULD YOU NOT LIVE WITHOUT?

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THE ULTIMATE ROCKSTAR TEST

JACK BARAKAT

ALL TIME LOW

HE'S ALL TIME LOW'S GUITAR-WIELDING JOKER, BUT WILL HIS FUNNYMAN ANTICS HELP HERE?

ON ROCK'N'ROLL...

WHERE IS THE STRANGEST PLACE YOU'VE WOKEN UP AFTER A HEAVY NIGHT OUT?

"A random apartment in Sweden, in the middle of nowhere. I was about 19, and we had played a festival so I went to a party with some people after, and I woke up lost! This was before Uber, and I don't even remember how I got back. I must have had them call a cab, but the language barrier was so strong!"

WHAT'S THE WEIRDEST ITEM ON THE ALL TIME LOW RIDER?

"We don't have anything too crazy. I'd say it's 90 per cent alcohol. We sometimes ask for a puppy to play with, so if someone at the venue has a dog, they'll let them chill in our dressing room all day. It actually happens once every two weeks, maybe!"

WHAT'S THE MOST DAMAGE YOU'VE BEEN PERSONALLY RESPONSIBLE FOR?

"One of our old crew and I were fucked up, and thought it was a good idea to go running on top of cars. I slipped off one and ate it on the ground. Karma brought me to Earth pretty quick!"

Surely you mean CAR-ma?

FAILURES AND FUCK-UPS...

HAVE YOU EVER BEEN LATE ONSTAGE?

"For sure! I like to go out in cities, explore the bars and whatnot. There have been times traffic is bad, and I've rushed out of the cab, and the band will be waiting angrily at the side of the stage. We've never started a show without a member, but if there's anyone we can't do the show without, it's probably me!"

WHICH ATL SONG WOULD YOU ERASE FROM HISTORY?

"We have a song called Circles that *really* sucks, and everyone always requests it! It's a really fucking bad song! The chorus is super-cringe: '*Round in circles – let's start over.*' We've played it live maybe twice, and I would rather play literally any other song in the world."

Expect to see The Wheels On The Bus on ATL's set list during their UK tour...

"A MOVIE OF MY LIFE WOULD BE TERRIBLE..."

JACK BARAKAT

LIFESTYLES OF THE RICH AND FAMOUS...

WHERE'S THE MOST UNLIKELY PLACE YOU'VE BEEN RECOGNISED?

"I got recognised at [rapper] Big Sean's album release party at a warehouse in LA last year. Chris Brown and all these big rappers were there, so it was a very hip-hop-heavy crowd, and this guy came over and said, 'I fucking love All Time Low!' He was super-stoked about meeting me, and I was like, 'That's crazy!' It was cool, because I didn't expect that."

WHAT'S THE MOST EXTRAVAGANT THING YOU'VE EVER BOUGHT?

"I don't have a crazy, luxurious lifestyle, but I've spent a lot of money on shoes, and $1,000 jackets that I've worn once. The most expensive thing was a house when I was 19. It was the sensible thing to do, but in hindsight there was no point. Having a mortgage at 19 sucks!"

Probably more useful than a jacket, though...

ON THE HYPOTHETICAL...

IN THE MOVIE OF YOUR LIFE, WHO WOULD PLAY YOU?

"Matt Damon. I know he doesn't look like me, but I'm super-obsessed with spy thrillers, and I think it makes the most sense to have Jason Bourne. A film of my life would be terrible, though!"

WHICH SUPERPOWER WOULD YOU MOST LIKE TO HAVE?

"Flying would be cool. It would be fucking rad to play a show, then fly home and sleep in my own bed. I wouldn't use it to rob banks, though – I'd be a good boy. It would also be cool to fly in other artists, like, 'Dave Grohl, come play with us! I'll pick you up.' And he'd be like, 'No,' but I'd kidnap him anyway!"

Well done for revealing your evil plan. You've just put him one step ahead of you...

SPIRITUAL HEADMELTER...

DO YOU THINK YOU'VE LIVED ANY PAST LIVES?

"I think mentally, yes. As soon as I was born, I was always dancing around and being crazy. My mom said, 'He's going to be an entertainer on the stage.' I was probably a court jester, always there to make people laugh and get shit on!"

Not literally, we hope...

THE VERDICT

MAN OF MYSTERY? COURT JESTER? A FOOL WHO RUNS ON CARS? JACK IS ALL THESE THINGS. NOT BAD AT ALL...

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30	**CONOR MASON** – NOTHING BUT THIEVES	38%
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